

*History & Evolution of*  
**INDIAN MUSIC**



# **Shree Natraj Prakashan**

4378/4B, 306, J.M.D. House  
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**INDIAN MUSIC**

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*Book By* **Khushboo Kulshreshtha**

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श्री नटराज प्रकाशन, 4378/4बी, 306-जे एम डी हाउस, अंसारी रोड, दरियागंज, नई दिल्ली-110002 से टी.एस. राघव द्वारा प्रकाशित, क्वालिटी प्रिंटर्स द्वारा आवरण सज्जा, तथा सलमान ऑफसेट द्वारा मुद्रित।

**Dedicated to**  
**My Mother**



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## P R E F A C E

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Indian classical music is one of the oldest forms of music in the world. It has its roots in diverse areas such as the ancient religious *vedic* hymns, tribal chants, devotional temple music, and folk music. Indian music is melodic in nature, as opposed to Western music which is harmonic. The most important point to note is that movements in Indian classical music are on a one-note-at-a-time basis. This progression of sound patterns along time is the most significant contributor to the tune and rhythm of the presentation, and hence to the melody. Although Indian music is now divided into the two major classes of *Hindusthani* (Northern Indian) and *Karnatak* or *Carnatic* (Southern Indian), the origins and fundamental concepts of both these types of music are the same. The form of presentation may however vary between the two systems, as well as from one *gharana* (family) to another in the former system.

This Book does not need any introduction. This is itself a self explanatory and a compilation Book on Indian Classical Music. I was collecting the materials for more than last 7 to 10 years or may be more, I don't remember. My personal feeling is that it may not be mandatory for anyone of any profession, that one may be a renowned person or a performer of the classical music and belong to the same community. Any one who is a good & avid listener, learner, reader, collector & so on or understand the music in his/her own way of learning, grasping, updating self, diligent reading, listening to great maestros etc, can enjoy reading this book.

I took up this work in the same light. After scrutinising a number of course study materials, I observed that the published books cover mainly the college and university syllabus, which

contains a few common ragas, raginis & even talas, those are not always very illustrative and complete in nature. More so, one cannot find many ragas compiled at one place with their timings & seasons of performance. All are lying scattered through in a number of literatures & even in the form of manuscripts. I had to search extensively in libraries, acquaintances, websites of Indian and foreign origins. Also, it is very difficult to get hold of the renowned people in the community due to their commitments & paucity of time, to get some of my queries answered. I could not. Everything, I had to find out of my own interest. While carrying with the work, my personal experience is that though Indian performers are the best in the world for Indian classical music, the research work carried out remains far better & scientific in the foreign countries than that in India.

I enjoyed full support from my family members all through in completing this Book, adjusting with the high and lows of my temperament .

If this Book serves the purpose of easy understanding of the subject for commoners and increase the population of Indian Classical Music lovers and audience, then I shall feel greatly accomplished. This Book will be continually revised with the help of corrective suggestions from one and all. Any discrepancy found in this Book may please be intimated for which I shall remain ever grateful to the critics and music lovers.

I am grateful thanx to Mr. T. S. Raghavji whose efforts this Book is in front of readers.

**- Khushboo Kulshreshtha**  
**Mumbai**

**PART-1**

**INDIAN MUSIC**



## 1. Introduction

“Even if he be an expert in the Revealed and the traditional scriptures, in literature and all sacred books, the man ignorant of music is but an animal on two feet.”

“He who knows the inner meaning of the sound of the lute, who is expert in intervals and in modal scales and knows the rhythms, travels without effort upon the way of liberation.

- (Yajnavalkya Smriti III, 115).

\*\*\*

**Sound (nada) is believed to be the heart of the process of creation.** In Hinduism, the sacred syllable **Om** embodies the essence of the universe - it is the “hum” of the atoms and the music of the spheres - and sound in general represents the primal energy that holds the material world together. **Sangita**, the Indian tradition of music, is as old as Indian contacts with the Western world, and it has graduated through various strata of evolution: primitive, prehistoric, Vedic, classical, mediaeval, and modern. It has travelled from temples and courts to modern festivals and concert halls, imbibing the spirit of Indian culture, and retaining a clearly recognizable continuity of tradition. Whilst the words of songs have varied and altered from time to time, many of the musical themes are essentially ancient.

The music of India is one of the oldest unbroken musical traditions in the world. It is said that the origins of this system go back to the Vedas (ancient scripts of the Hindus). Sangita, which originally meant drama, music and dance, was closely associated with religion and philosophy. At first it was inextricably interwoven with the ritualistic and devotional side of religious life. The recital and chant of mantras has been an essential element of Vedic ritual

throughout the centuries. According to Indian philosophy, the ultimate goal of human existence is moksha, liberation of the atman from the life-cycle, or spiritual enlightenment; and **nadopasana (literally, the worship of sound)** is taught as an important means for teaching this goal. The highest musical experience is ananda, the “divine bliss.” This devotional approach to music is a significant feature of Indian culture. The Indian music tradition can be traced to the Indus (Saraswati) Valley civilization. The goddess of music, **Saraswati**, who is also the goddess of learning, is portrayed as seated on a white lotus playing the **vina**.



*Bow-harps and Flutes - Amaravati A.D. 200. - Vina in the hands of Goddess Saraswati*

(source: The Legacy of India - edited by G. T. Garrett).

\*\*\*

**Alain Daneliou a.k.a Shiv Sharan** (1907-1994), son of French aristocracy, author of numerous books on philosophy, religion, history and arts of India, including **Virtue, Success, Pleasure, & Liberation : The Four Aims of Life in the Tradition of Ancient India**. He was perhaps the first European to boldly proclaim his Hinduness. He settled in India for fifteen years in the study of Sanskrit. In Benaras Daniélou came in close

contact with Karpatriji Maharaj, who inducted him into the Shaivite school of Hinduism and he was renamed Shiv Sharan. After leaving Benaras, he was also the director of Sanskrit manuscripts at the Adyar Library in Chennai for some time. He returned to Europe in 1960s and was associated with UNESCO for some years. While in Europe, Daneliou was credited with bringing Indian music to the Western world. This was the era when sitar maestro Ravi Shankar and several other Indian artists performed in Europe and America. During his years in India, Daneliou studied Indian music tradition, both classical and folk traditional, and collected a lot of information from rare books, field experience, temples as well as from artists. He also collected various types of instruments.



*to the Western*

**Arva Vedas**, a  
 sics appears

to have been known to the ancient Hindus. From such summaries: **The ancient Hindus were familiar with the theory of sound (Gandharva Veda), and its metaphysics and physics.** The hymns of the Rig Veda contain the earliest examples of words set to music, and by the time of the Sama Veda a complicated system of chanting had been developed. By the time of the **Yajur Veda**, a variety of professional musicians had appeared, such as lute players, drummers, flute players, and conch blowers.”

The origin of Indian music is enshrined in beautiful tales and legends. It is common Hindu practice to attribute the beginning of a branch of learning to a divine origin through the agency of a rishi. Shiva, also called Nataraja, is supposed to be the creator of Sangita, and his mystic dance symbolizes the rhythmic motion of the universe. He transmitted the knowledge of cosmic dance to the rishi Bharata, through one of his ganas. Tandu. The dance is called tandava and Bharata thus became the first teacher of music to men, and even to apsaras, the heavenly dancers. Similarly, the rishi Narada, who is depicted as endlessly moving about the universe playing on his vina (lute) and singing, is believed to be another primeval teacher of music.

Buddhist texts also testify to the prevalence of Sangita, both religious and secular, in early India. Music in India, however, reached its zenith during the **Gupta period**, the classical age of the Indian art and literature.

*Music in India, however, reached its zenith during the Gupta Empire, the classical age of the Indian art and literature.*

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Indian music is based upon a system of *ragas* and is improvised or composed at the moment of performance. The notes which are to convey certain definite emotions or ideas are selected with extreme care from the twenty-five intervals of the *sruti* scale and then grouped to form a raga, a mode or a melodic structure of a time. It is upon this basic structure that a musician or singer improvises according to his feeling at the time. Structural melody is the most fundamental characteristic of Indian music. The term *raga* is derived from Sanskrit root, *ranj* or *raj*, literally meaning to color but figuratively meaning to tinge with emotion. The essential of a raga is its power to evolve emotion. **The term has no equivalent in Western music, although the Arabic maqam iqa corresponds to it.** Oversimplified, the concept of raga is to connect musical ideas in such a way as to form a continuous whole based on emotional impact. There are, however, mixed ragas combined in a continuous whole of contrasting moods. Technically, raga is defined as “essentially a scale with a tonic and two axial notes,” although it has additional characters.

**Musical notes and intervals were carefully and mathematically calculated and the Pythagorean Law was known many centuries before Pythagoras propounded it. They were aware of the mathematical law of music.**

(source: **India: A synthesis of cultures** – by Kewal Motwani p. 78-95).

The word raga appears in **Bharata's Natyasastra**, and a similar concept did exist at the time, but it was **Matanga** (5th century) who first defined raga in a technical sense as “that kind of sound composition, consisting of melodic movements, which has the effect of coloring the hearts of men.” This definition remains valid today. Before the evolution of the raga concept in Bharata's time, *jati* tunes with their fixed, narrow musical outlines constituted the mainstay of Indian music. These were only simple melodic patterns without any scope for further elaboration. It was out of these *jati* tunes that a more comprehensive and imaginative form was evolved by separating their musical contents and freeing them from words and metres.

*Music lessons.*

\*\*\*

Indeed a raga is basically a feeling, the expression of which has come to be associated with certain notes and twists of melody. A musician may compose in the same raga an indefinite number of times, and the music can be recognized in the first few notes, because the feelings produced by the musician's execution of these notes are intensely strong. The effect of Indian music is cumulative rather than dramatic. As the musician develops his discourse in his raga, it eventually colors all the thoughts and feelings of the listeners. Clearly, the longer a musician can dwell on and extend the theme with artistic intensity the greater the impact on the audience.

**Alain Danielou** (1907-1994) head of the UNESCO Institute for Comparative Musicology wrote:- ““Unlike Western music, which constantly changes and contrasts its moods, Indian music, like Arabic and Persian, always centers in one particular emotion which it develops, explain and cultivates, upon which it insists, and which it exalts until it creates in the hearer a suggestion almost impossible to resist. The musician, if he is sufficiently skilled, can “lead his audiences through the magic of sound to a depth and

intensity of feeling undreamt of in other musical systems.”

(source: **Northern Indian Music** - By Alain Danielou, 1969 p. 115).

**Dr. Ananda Coomaraswamy** has written:- “Indian music is essentially impersonal, reflecting “an emotion and an experience which are deeper and wider and older than the emotion or wisdom of any single individual. Its sorrow is without tears, its joy without exultation and it is passionate without any loss of serenity. It is in the deepest sense of the word all human.”

(source: **The Dance of Shiva** - By A. Coomaraswamy p.94).

It is an art nearest to life; in fact, **W. B. Yeats** called Indian music, “**not an art, but life itself,**” **although its theory is elaborate and technique difficult.**

The possible number of ragas is very large, but the majority of musical systems recognize 72 (thirty-six janaka or fundamental, thirty six janya or secondary). New ragas, however, are being invented constantly, as they have always been, and a few of them will live to join the classical series. Many of the established ragas change slowly, since they embody the modes of feeling meaningful at a particular time. It is for this reason that it is impossible to say in advance what an Indian musician will play, because the selection of raga is contingent upon his feelings at the precise moment of performance.

Indian music recognizes seven main and two secondary notes or svaras. Representing definite intervals, they form the basic or suddha scale. They can be raised or lowered to form the basic of suddha scale. They can be raised or lowered to form other scales, known in their altered forms as vikrita. The chanting of the Sama Veda employed three to four musical intervals, the earliest example of the Indian tetrachord, which eventually developed into a full musical scale. From vaguely defined musical intervals to a definite tetrachord and then to a full octave of seven suddha and five vikrita was a long, continuous, and scientific process. For instance, **Bharata’s Natyasastra**, the earliest surviving work on Indian aesthetics variously dated between the second century B.C. and the fourth century A.D., in its detailed exposition of

Indian musical theory, refers to only two vikrita notes, antara and kakali. But in the **Sangita Ratnakara**, an encyclopedia of Indian music attributed to **Sarngadeva** (1210-1247), the number of vikritas is no less than nineteen; shadja and panchama also have acquired vikritas. It was during the medieval period that **Ramamatya** in the south, and **Lochana-kavi** in the north in his **Ragatarangini** referred to shadja and panchama as constant notes. Indian music thus came to acquire a full fledged gamut of mandra, madhya, and tar saptak.

The scale as it exists today has great possibilities for musical formations, and it has a very extensive range included in the microtonal variations. The microtones, the twenty-two **srutis**, are useful for determining the correct intonation of the notes, their bases, and therefore their scales (**gramas**). The Indian scale allows the musician to embellish his notes, which he always endeavors to do, because grace plays the part in Indian music that harmony does in European music.



*Indian musical instruments are remarkable for the beauty and variety of their forms, which the ancient sculptures and paintings in caves of India have remained unchanged for the last two thousand years.*

Whilst Indian music represents the most highly evolved and the most complete form of modal music, the musical system adopted by more than one-third of mankind is Western music based on a highly developed system of harmony, implying a combination of simultaneously produced tones. Western music is music without microtones and Indian music is music without harmony. The strongly developed harmonic system of Western music is diametrically opposed in conception and pattern to the melodic Indian system. Harmony is so indispensable a part of Western music today that Europeans find it difficult to conceive of a music based on melody alone. Indians, on the other hand, have been for centuries so steeped in purely melodic traditions that whilst listening to Western music they cannot help looking for a melodic thread underlying the harmonic structures.

The fundamental and most important difference between the European and Indian systems of rhythm is respectively one of multiplication and addition of the numbers two and three. The highly developed tala, or rhythmic system with its avoidance of strict metre and its development by the use of an accumulating combination of beat subdivisions, has no parallel in Western music. On the other hand, the Indian system has no exact counterpart to the tone of the tempered system, except for the keynote, of Western music. Consequently, just and tempered intonations are variously conceived which eliminate the possibility of combining the melodic interval theory of the sruti system with the Western modulating, harmonic, arbitrarily tempered theory of intervals. With its tempered basis, larger intervals, and metred rhythms, Western music, is more easily comprehended than Indian music, which seems to require a certain musical aptitude and ability to understand its use of microtones, the diversification of the unmetred tala, and the subtle and minutely graded inflection.

Western music, as it appears today, is a relatively modern development. The ancient Western world was aware of the existence of a highly developed system of Indian music. According to **Curt Sachs** (1881-1959) author of **The History of Musical Instruments** (W W Norton & Co ASIN 0393020681) it was the

**South Indian drum tambattam that was known in Babylonia under the name of timbutu, and the South Indian kinnari shared its name with King David's kinnor, Strabo referred to it, pointing out that the Greeks believed that their music, from the triple point of view of melody, rhythm, and instruments, came to them originally from Thrace and Asia.**

**Arrian**, the biographer of Alexander, also mentions that the Indians were great lovers of music and dance from earliest times. The Greek writers, who made the whole of Asia, including India, the sacred territory of Dionysos, claimed, that the greater part of music was derived from Asia. Thus, one of them, speaking of the lyre, would say that he caused the strings of the Asian cithara to vibrate. Aristotle describes a type of lyre in which strings were fastened to the top and bottom, which is reminiscent of the Indian type of single-stringed *ektantri vina*.

Curt Sachs considers India the possible source of eastern rhythms, having the oldest history and one of the most sophisticated rhythmic development. It is probably no accident that Sanskrit, the language of India, is one in which there is no pre-determined accent upon the long and short syllables; the accents are determined by the way in which it falls in the sentence. Sanskrit developed in the first thousand years B.C. Each section of the ancient holy book, the Rigveda, has a distinct rhythm associated with each section so that the two aspects are learned as one.

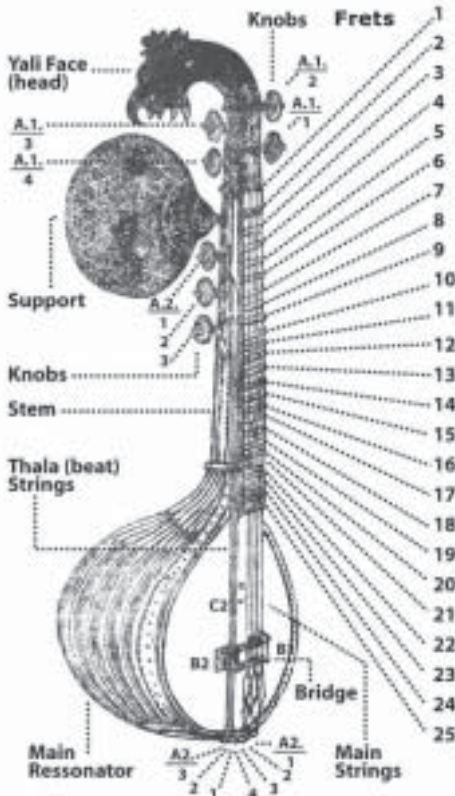


*The ancient Vina:  
This one instrument  
alone is sufficient  
evidence of the  
development to  
which the art had  
attained even in  
those early days.*

\*\*\*

The vina is really neither a lute nor a harp, although it is commonly translated in English as lute. Generally known in its

construction as bow-harp, the vina must have originally been developed from the hunting bow, a type of musical bow, pinaka, on which a tightly drawn string was twanged by the finger or struck with a short stick. To increase the resonance a boat-shaped sound



box was attached, consisting of a small half-gourd of coconut with a skin table or cover, through which a bamboo stick was passed longitudinally, bearing a string of twisted hair resting on a little wooden bridge placed on the skin table. This was the ekatari, or one-stringed lute of India, which soon produced its close relative, the dvitari or two-stringed lute. Later, additional strings were inevitably added. Whilst it is possible to trace the passage

of the slender form of the fingerboard instrument, pandoura, from Egypt to Greece, it was not until they came into contact with the Persians that the Greeks became acquainted with the bow, a fact which may reinforce the view of the Indian origin of the Greek lute.

Although many varieties of the vina have been evolved, it existed in its original form, now extinct, in the vedic and pre-vedic

times. This is known from the excavations at Mohenjodaro and Harappa. There is sufficient evidence that some of these musical instruments were constructed according to the heptatonic, sampurna, scale with seven notes. However, in the other contemporary civilizations of Egypt and Mesopotamia, similar instruments have been found. The vina is often shown in the hands of the musicians on the early Buddhist sculptures at Bhaja, Bharhut, and Sanchi and is still in use in Burma and Assam. In Africa, it is used by many Nilotic tribes. A bow-barp, known as an angle-harp, closely resembling the Indian vina can be seen in the mural paintings at Pompeii.

\*\*\*

The two earliest Greek scales, the Mixolydic and the Doric, have an affinity to early Indian scales. Some recent British writers, for example the editors of *The New Oxford History of Music*, have attempted to exclude Indian influence by making the somewhat strange suggestion that the term “India” meant countries much nearer. Whilst the evidence pointing to the direct influence of India on Greek interest in Indian art. In addition, there are parallels between the two systems, which may or may not be connected. **It is certainly true that the seven note scale with three octaves was known in India long before the Greeks were familiar with it. Pythagoras scheme of cycle of the fifth and cycle of the fourth in his system of music is exactly the same as the sadjapancama and saja-madhyama bhavas of Bharata.** Since Bharata lived several centuries after Pythagoras, it has been suggested that he borrowed the scheme from Pythagoras. At the same time it has been pointed out that Indian music, dating as it does from the early Vedic period, is much anterior to Greek music, and that it is not unlikely that Pythagoras may have been indebted to Indian ideas. In almost all other fields of scholarship in which he was interested, a close identity between his and the older Indian theories has already been noted.

Whilst no title of any Sanskrit work on music translated at Baghdad is available, **there is not doubt that Indian music influenced Arab music.** The well-known Arab writer **Jahiz**,



recording the popularity of Indian music at the Abbasid Court, mentions an Indian instrument known as kankalah, which was played with a string stretched on a pumpkin. This instrument would appear to be the kingar, which is made with two gourds. Knowledge of Indian music in the Arab world is evidenced by an Arab author from Spain, who refers to a book on Indian tunes and melodies. Many technical terms for Arab music were borrowed from Persia and India. Indian music, too, was influenced in return, incorporating Persio-Arab airs, such as Yeman and Hiji from Hijaz. At the beginning of their rise to power, the Arabs themselves had hardly any musical system worth noting and mainly practiced the existing system in the light of Greek theory. Since Indian contact with western Asia had been close and constant, it would appear likely that the Arabic maqam iqa is the Persian version of the Indian melodic rhythmic system, **traga tala, which had existed for more than a thousand years before maqam iqa was known.**

**Yehudi Menuhin** (1916-1999) had one of the longest and most distinguished careers of any violinist of the twentieth century. He was convinced that: “We would find all, or most, strands beginning in India; for only in India have all possible modes been investigated, tabulated, and each assigned a particular place and purpose. Of these many hundreds, some found their way to Greece; others were adopted by nomadic tribes such as the Gypsies; others became the mainstay of Arabic music. However, none of these styles has developed counterpoint and harmony, except the Western-most offshoot (and this is truly our title to greatness and originality), with its incredible emotional impact corresponding so perfectly with the infinite and unpredictable nuances, from the fleeting shadow to the limits of exaltation or despair, or subjective experience. Again, its ability to paint the phenomena of existence, from terror to jubilation, from the waves of the sea to the steel and concrete canyons of modern metropolis, has never been equalled.”

(source: **Indian and Western Music - Yehudi Menuhin**, April 1962, p. 6.).

**“Indian music has continued unperturbed through thirty centuries or more, with the even pulse of a river and**

**with the unbroken evolution of a sequoitry.”**

(source: **The Music of India - By Peggy Holroyde** p. 119).

**Peter Yates** (1909 -1976) music critic, author, teacher, and poet, was born in Toronto, had reason when he said that **“Indian music, though its theory is elaborate and its technique so difficult, is not an art, but life itself.”**

(source: **The Dance of Shiva – by A K Coomaraswamy** p. 79-60).

**“Despite predisposition in India’s favor, I have to acknowledge that Indian music took me by surprise. I knew neither its nature nor its richness, but here, if anywhere, I found vindication of my conviction that India was the original source.”**

**“Its purpose is to unite one’s soul and discipline one’s body, to make one sensitive to the infinite within one, to unite one’s breath of space, one’s vibrations with the vibrations of the cosmos.”**

(source: **Unfinished Journey - By Yehudi Menuhin** p. 250 - 268).



## 2. History of Music

The beginnings of Indian music are lost in the beautiful legends of gods and goddesses who are supposed to be its authors and patrons. The goddess **Saraswati** is always represented as the goddess of art and learning, and she is usually pictured as seated on a white lotus with a vina, lute, in one hand, playing it with another, a book in the third hand and a necklace of pearls in the fourth.

The technical word for music throughout India is the word sangita, which originally included dancing and the drama as well as vocal and instrumental music. Lord Shiva is supposed to have been the creator of this three fold art and his mystic dance symbolizes the rhythmic motion of the universe. In Hindu mythology the various departments of life and learning are usually associated



with different rishis and so to one of these is traced the first instruction that men received the art of music. **Bharata** rishi is said to have taught the art to the heavenly dancers - the Apsaras - who afterwards performed before Lord Shiva. The **Rishi Narada, who wanders about in earth and heaven,**

**singing and playing on his vina**, taught music to men. Among the inhabitants of Indra's heaven we find bands of musicians. The Gandharvas are the singers, the Apsaras, the dancers, and the Kinnaras performers on musical instruments. From the name Gandharva has come the title Gandharva Veda for the art of music.

Among the **early legends of India** there are many concerning music. The following is an interesting one from the Adbuta Ramayana about **Narada rishi** which combines criticism with appreciation.

“Once upon a time the great rishi Narada thought himself that he had mastered the whole art and science of music. To curb his pride the all-knowing Vishnu took him to visit the abode of the gods. They entered a spacious building, in which were numerous men and women weeping over their broken limbs. Vishnu stopped and enquired of them the reason for their lamentation. They answered that they were the ragas and the raginis, created by Mahadeva; but that as a rishi of the name of Narada, ignorant of the true knowledge of music and unskilled in performance, had sung them recklessly, their features were distorted and their limbs broken; and that, unless Mahadeva or some other skillful person would sing them properly, there was no hope of their ever being restored to their former state of body. Narada, ashamed, kneeled down before Vishnu and asked to be forgiven.”

### **Vedic Music**

It is a matter of common knowledge to all music lovers that Indian classical music has its origin in the Sama Veda. Yet the singing of the Sama Veda has practically disappeared from India. What is heard nowadays is sasvara-patha and not sasvara-gana, that is to say, only musical recitation of the Sama Veda, not its actual singing.

Music, according to Hindu mythology, originated with the first sound ever to be heard in the universe, the Naadbrahma, or Om. This Naadbrahma pervades the entire universe and, being a manifestation of the divine power (or Brahma), is the purest sound

to be heard. It is this purity that the musician attempts to achieve in his dedicated pursuit, or *sadhana*, of the music he is involved in.

Where Indian cultural history is concerned, the farthest one can go back is, perhaps, the time of the Vedas, approximately 5000 to 4000 BC. These are arguably the earliest written documents to have emerged from the Indian subcontinent. The Vedic chants themselves, though, would date back even further subcontinent. The Vedic chants themselves, though, would date back even further because before writing, *shruti*, sound or speech in this case, and *smriti*, memory, were the only means of passing knowledge down the generations. The Vedic chants, set in three basic notes, formed a melody giving them a rhythm that probably made them easier to remember. Music, however, was obviously in existence and practice much before the Vedas were written. Research indicates that the Samveda had a rather complicated way of chanting that used more than just three notes as in the case of the other Vedas. Also, it has been found that a rather definite scale of *svaras*, notes, had been arrived at by scholars of the Vedic period.

According to 'Evolution of Indian Classical Music' by Neeraja Bhatnagar (Publication Scheme, Jaipur, First Edition 1997), "In the early Vedic period, the *svaras* were called *Krushta*, *Prathama*, *Dvitiya*, *Tratiya*, *Chaturtha*, *Mandra* and *Atisyarya*. Later, these were called *Shadja*, *Rishabha*, *Gandhara*, *Madhyama*, *Panchama*, *Dhaivata* and *Nishada*." Or, *Sa*, *Re*, *Ga*, *Ma*, *Pa*, *Dha* and *Ni* as they are sung. Her book also makes mention of the fact that these notes, if played today, would start *sapthak*, lower octave. Also, the concept of *shruti* being intervals between the seven notes had been arrived at, as had the distinction between notes that are definitely musical and those that are not.

As the centuries faded into one another and civilisations like that of the Indus valley rose and fell, the writings of the Vedas endured. It is difficult to say how many manuscripts actually survived and how many took the beating of time then. However, the people of that time followed the way of life as propounded in the four books and most cultures and societies of the time continued studies in the realms started by the Vedic sages.

## The 1st to 13th Century

The passing of the Vedic age in no way meant that studies by scholars and sages was stopped. Advancements, however slow, were definitely made in the spheres of study started in the Vedic age, music being of particular concern in this case.

According to researchers, by 600 BC or so the grammatisation of music evolved quite a bit. The three sapthaks, octaves — mandra sapthak, the lower octave, madhya sapthak, the middle octave, and taar sapthak, the higher octave — had been established as the ranges within which musical composition could function. Concepts like taal, beat, and jati, ways in which notes can be used, were being recognised and established.

It was around this time, between 200 BC and 200 AD, that Bharata's *Natyashastra* is said to have been written. One of the first authoritative texts on the performing arts, the *Natyashastra* was intended as the fifth Veda, laying down rules and structures that performers were to follow in theatre, dance and music.

When writing about music, Bharata makes the distinction between Gandharva music, ritualistic singing, and Dhruva Gana, music for theatre. He also provides excellent indications, through his writing, the high level to which studies in music had reached.

“Bharata's *Natyashastra* gives very significant information about Indian music, various concepts related to it, and musical instruments, and serves as an indispensable link between music during the Vedic period, music in the epics, Panini, Buddhist and Jain works, and the music during the time of Matanga and Sarangadeva.” (Evolution of Indian Music, Neerja Bhatnagar, Publication Scheme, Jaipur, First Edition 1997)

For the first seven centuries or so, the *Natyashastra* functioned as the main doctrine to be followed in terms of music. Till Matanga, a scholar who lived somewhere in the 7th to 9th Centuries, wrote the *Brhaddesi*. Later, in the 13th century, Sarangadeva wrote the *Sangita Ratnakar* which, till today, is regarded as the most comprehensive treatise on ancient Indian classical music.

The Sangita Ratnakar elaborates a great deal on the significance that each of the seven notes has in evoking sentiment or feeling in the mind of the listener. It has been argued that the later concepts of the raga as we know it originated at about this time. In fact, some ragas were mentioned as well.

“The Sangita Ratnakar marks a watershed in the evolution of Indian Classical Music, a standard from which any deviations or new developments in the field of music can be identified and examined.” (Evolution of Indian Music, Neerja Bhatnagar, Publication Scheme, Jaipur, First Edition 1997)

Indian music has a very long, unbroken tradition and is an accumulated heritage of centuries. It is believed that the sage Narada introduced the art of music to the Earth. The origin can be traced back to Vedic days, nearly two thousand years ago. It is said that the sound that pervades the whole universe, i.e. Nadabrahma, itself represents the divinity. Organised Indian music owes its origin to the Samaveda. The Veda has all the seven notes of the raga karaharpriya in the descending order. The earliest Raga is speculated to be 'Sama Raga'. Theories and treatises began to be written about how the primitive sound 'Om' gave rise to the various notes. The first reference to music was made by Panini (500 BC) and the first reference to musical theory is found in Rikpratisakhya (400 BC). Bharata's Natya Sastra (4th Century AD) contains several chapters on music. This is probably the first work that clearly elaborated the octave and divided it into 22 keys. The next major work on music was Dathilam, which also endorses the existence of the 22 sruti per octave and even goes to suggest that these 22 srutis are the only ones a human body could make. This view was expressed again by another musicologist of the 13th century AD Saranga Deva in his famous work Sangeeta Ratnakara. Saranga Deva, among other things, defined almost 264 Ragas, including some Dravidian and North Indian ones. He also described the various 'kinds' of 'microtones' and also classified them into different categories. Of the other important works on Indian music, mention may be made of Brihaddesi (9 AD) written by Matanga, which attempts to define the word 'Raga', Sangeeta Makaranda

(11th century AD) written by Narada, which enumerates 93 Ragas and classifies them into masculine and feminine species, Swaramela-kalanidhi of Ramamatya (16 AD) and Chaturdandi-prakssika of Venkatamakhi (17 AD).

It took a long time for music to come to its present-day form. In the beginning music was devotional in content and was purely used for ritualistic purposes and was restricted to temples. During the late Vedic period (3000-1200 BC), a form of music called Samgana was prevalent which involved chanting of the verses set to musical patterns. Various forms of music like Jatigan were evolved to narrate the epics. Between 2-7 AD a form of music called Prabandh Sangeet, which was written in Sanskrit, became very popular. This form gave way to a simpler form called dhruvpad, which used Hindi as the medium. The Gupta Period is considered as the golden era in the development of Indian music. All the music treatises like Natya Shastra and Brihaddeshi were written during this period.

One of the strongest and most significant influences on Indian music has perhaps been that of Persian music, which brought in a changed perspective in the style of Northern Indian music. In the 15th century AD, as a result of the patronage given to the classical music by the rulers, the devotional dhruvpad transformed into the dhrupad form of singing. The khayal developed as a new form of singing in the 18th century AD. The Indian classical music, thus, developed from the ritualistic music in association with folk music and other musical expressions of India's extended neighbourhood, developing into its own characteristic art. It is then that the two schools of music resulted, the Hindustani (North Indian music) and the Carnatic (South Indian music). Historical roots of both Hindustani and Carnatic classical music traditions stem from Bharata's Natyashastra. The two traditions started to diverge only around 14th Century AD. Carnatic music is kriti based and saahitya (lyric) oriented, while Hindustani music emphasises on the musical structure and the possibilities of improvisation in it. Hindustani music adopted a scale of Shudha Swara saptaka (octave of natural notes) while Carnatic music retained the traditional



octave. Both systems have shown great assimilative power, constantly absorbing folk tunes and regional tilts and elevating many of them to the status of ragas. These systems have also mutually influenced each other.

### ***Famous Personalities Of Hindustani Classical Music***

#### **♦ Adarang and Sadarang**

Niyamat Khan ("Sadarang") and Firoz Khan ("Adarang") were considered as the pioneers of Khayal singing. In fact, some people trace the origin of Khayal to "Sadarang" Niyamat Khan, who was a beenkaar in the Mughal court of Muhammad Shah "Rangila". Sadarang composed a large variety of Khayals in different ragas and talas. This pair was renowned for composing jugalbandi in khayal. They were considered as the pioneers of Khayal singing. In fact, some people trace the origin of Khayal to "Sadarang" Niyamat Khan, who was a beenkaar in the Mughal court of Muhammad Shah "Rangila".

#### **♦ Amir Khusro**

Amir Khusro (1254-1325) was a scholar poet and musicologist of rare talent in the court of Allauddin Khilji. He is credited with the introduction of entirely new forms and styles in Hindustani music, which are still in practice today. Amir Khusro is credited with the creation of the Hemant, Prabhat Kali and Hem Behag ragas. He is also credited with the invention of Sitar in the 13th Century AD.

#### **♦ Ashgari Bai**

A very famous and incomparable dhrupad singer, now 86-year-old, Asghari Bai lives in the small town of Tikamgarh in Madhya Pradesh. She learnt music from her guru, Ustad Zahur Khan from the age of five-and-a-half years. Her devotion to singing brought her awards like the Shikhar Samman, the Tansen Puraskar and the Padmashri.

#### **♦ Baba Ramdas Bairagi**

Baba Ramdas Bairagi was the founder of the Ramdasi Gharana, which was established shortly after the death of Aurangzeb.

Baba Ramdas Bairagi was a resident of Gwalior and was a court musician of Akbar and Jahangir. He had a close relationship with Abdur Rahim Khan-e-Khana. His singing was famous due to his dramatic deep voice. Baba Ramdas was a musicologist with a great knowledge of Shastras of music. He created many high classical ragas such as Ramdasi Malhar, Ramdasi Sarang, Ramkali, Rama, Ramkaunsi, Ramdas, Ram Kalyan and Ram Sakh. After the death of Baba Ramdas, his son the great Nayak Surdas carried on the tradition and also created many ragas, such as Surdasi Malhar, Surdasi Todi and Surdasi Kalyan. Ramdasi Gharana style of singing is not commercially popular and remains obscure in India.

#### ♦ **Baiju Bawra**

He was considered as a contemporary and a gurubhai of Mian Tansen, since both were the disciples of Swami Haridas of the 16th Century AD. Baiju Bawra composed a variety of dhrupads on diverse themes and gained immense popularity during his time.

#### ♦ **Begum Akhtar**

Begum Akhtar (1914-1974), an eminent ghazal, thumri and dadra singer, was one of the most adored musicians in the Indian subcontinent. Begum Akhtar was born in 1914 in Faizabad in Uttar Pradesh. She began her musical training under Atta Ahmed Khan of Patiala. She initially sang with the name of Akhtari Begum Faizabadi. She very soon reached the heights of fame and popularity and came to be known as Begum Akhtar. Begum Akhtar possessed all the qualities that are vital for a good ghazal singer. The notes which she produced were so limpid and hauntingly sweet, that the audience was immediately captivated. She had the uncanny knack of choosing the right kind of ghazal and adorning it in a befitting tune, which she would render it so endearingly that her every note would grip the hearts of the audience. Her art was a vivid portrayal of the pure Lucknowi traditions of the nawabs dating back to the 18th and 19th centuries. Begum Akhtar, popularly described as 'the Ghazal Queen of India', was honoured with the Sangeet Natak Akademi Award in 1972.

### ♦ **Gangubai Hangal**

Gangubai Hangal is the doyen of the Kirana gharanais and one of the senior-most performing artistes in the world today. Born in 1913, to a family of musicians from Hangal

### ♦ **Gundecha Brothers**

Umakant and Ramakant Gundecha have emerged as the torchbearers of the great dhrupad tradition, which they have inherited from their gurus, the Dagar brothers.

### ♦ **Inayat Khan**

Inayat Khan was born in Baroda on 5th July 1882. He was the grandson of Prof. Moula Baksh, the eminent founder of the Academy of Indian Music established in Baroda under the patronage of Maharaja Sayajirao Gaekwad of Baroda.

### ♦ **Kesarbai Kerkar**

Kesarbai Kerkar was the disciple of such eminent gurus as Ramkrishnabuva Vaze, Bhaskarbuva Bakhale and Ustad Alladiya Khan.

### ♦ **Kishori Amonkar**

Kishori Amonkar is one of the most outstanding musical personalities of India, who is acclaimed today as one of the leading exponents of Jaipur Gharana. Born in 1932, this music genius from Goa has attained such mastery over her art that she can justifiably claim to be the sole heir to the exacting standards set by her predecessors - her illustrious mother, the septuagenarian vocalist Moghubai Kurikar, a distinguished disciple of the late Gayan Samrat Ustad Allahdiya Khan Saheb, and the formidable Surashree Kesarbai Kerkar. Kishori sings with utmost intensity and sincerity and believes in introspection and guidance from the ancient sages and seers. Kishori Amonkar has added new dimensions to the khayal singing with her aesthetic interpretation and the introduction of rasas through her beautiful cultivated voice. She is equally at ease with thumris, bhajans and ghazals. She, like her mother, was also honoured with the Padma Bhushan in 1989. It is indeed a rare feat for a mother and daughter to get one of the highest National

awards in the same field i.e. Hindustani Classical Music. She has also been honoured with the Presidential Award and the Sangeet Natak Akademi Award (1985).

#### ♦ **Kumar Gandharva**

Pandit Kumar Gandharva (1924-1992) (original name: Shivaputra Siddharamaiyya Komkali) was the leading intellectual among Hindustani Classical Musicians. He was an eminent khayal singer of this century. His original style and his refusal to stay within the confines of the Gharana tradition of Hindustani music made him a controversial figure. He had a very wide repertoire that included standard ragas, rare and complicated ragas, and folk songs, particularly from the Malwa region of Madhya Pradesh, bhajans and Marathi stage songs ("natya sangeet"). Kumar studied very closely the folk music of Madhya Pradesh, Uttar Pradesh, Rajasthan, Malwa and other regions. This led him into composing Geet Hemant, Geet Varsha, Geet Shishir and Triveni - bhajans of the three great saints Kabir, Surdas and Meera - which proved to be a sensational hit. These experiments portrayed his revolutionary spirit and his bid to be a trendsetter. Kumar is credited with the creation of a substantial number of new ragas, which include the Sanjari, Malavati, Bihad Bhairava, Saheli Todi, Gandhi Malhar and Sohoni Bhatiyar. He also composed songs attributed to different seasons, devotional songs and compositions of thumri, tappa and tarana. He was awarded the Sangeet Natak Akademi award in 1974, Kalidas Samman Award in 1985 and the prestigious Padma Bhushan and the Sangeet Natak Akademi Fellowship in 1988.

#### ♦ **Mallikarjun Mansur**

Mallikarjun Mansur (1910-1992) was a torrent figure in the world of music and to the Jaipur gharana. He took guidance from Nilkantha Buwa, Manji Khan and Burji Khan.

#### ♦ **Omkar Nath Thakur**

Omkar Nath Thakur (1897-1967) was a distinguished vocalist and an eminent representative of the Gwalior Gharana. He was a disciple of Pandit V.D. Paluskar.

#### ♦ **Pandit Basavraj Rajguru**

Pandit Basavraj Rajguru was a performing artist of a very superior caliber and is counted among the rare breed of Indian musicians.

♦ **Pandit Bhaskarbuwa Bakhale**

Pandit Bhaskarbuwa Bakhale (1869-1923) received his training from Faiz Mohammed Khan of Gwalior gharana from 1884-1894.

♦ **Pandit Bhimsen Joshi**

Bhimsen Joshi, who is riding the crest of popularity for the last several years, is a musical genius noted for his extraordinarily rich and sonorous voice.

♦ **Pandit D.V.Paluskar**

He was the son of Vishnu Digambar Paluskar. He had studied music under the guidance of Pandit Vinayakrao Patwardhan and Pandit Narayanrao Vyas.

♦ **Pandit Firoz Dastur**

Pandit Firoz Dastur, the doyen of the Kirana Gharana is the disciple of Sawai Gandharva, one of the greatest exponents of the Kirana Gharana and disciple of the legendary Ustad Abdul Karim Khan.

♦ **Pandit Jasraj**

Pandit Jasraj was born into a highly cultured family that has given to Indian music four generations of outstanding musicians. He took his initial training from his elder brother and guru, the late Sangeet Mahamahapadhyaya Pandit Maniramji. One of the most popular contemporary khayal singers, Pandit Jasraj belongs to the Mewati Gharana. Perfect diction, clarity of sur and commands over all aspects of laya are other highlights of his music. His biggest contribution to Indian music is his concept of a novel jugalbandi based on the ancient system of moorchanas, which has been so highly acclaimed that connoisseurs of music in Pune have named it Jastrangi Jugalbandi. He has sung a number of Soor Padavalis. Pandit Jasraj has been honoured by the Harvard University Art Museum in the US and has set up the Pandit Jasraj

School of Music Foundation in Vancouver and the Pandit Jasraj Academy of Music in New Jersey. He has received several titles and awards including the Padma Shri, Padmabhushan, Sangeet Markand, Sangeet Natak Akademi Award and Rajiv Gandhi Award for Professional Excellence.

#### ♦ **Pandit Vishnu Digambar Paluskar**

"Sangeet Bhaskar" Pandit Vishnu Digambar Paluskar (1872-1931) is the composer of Ramdhun "Raghupati Raghav Rajaram". He took up the task of conveying the message of music to every home in the simplest way. In 1901, he founded the Gandharva Mahavidyalaya in Lahore, the first music school run by public funds. Here he trained individuals who would dedicate their lives to teaching music. In 1908, Paluskar migrated from Lahore to Bombay and opened a branch of the Gandharva Mahavidyalaya. Prominent among his disciples was his son D.V. Paluskar, Vinayak Rao Patwardhan, Narayan Rao Vyas and Pandit Omkarnath Thakur. Paluskar also set the song Vande Materam to a tune and sang it for the first time in the Congress session at Lahore.

#### ♦ **Siddheswari Devi**

Siddheswari Devi (1903-1977) traced her musical lineage to her maternal grandmother Maina Devi, a reputed singer of Kashi of nearly a century ago.

#### ♦ **Tansen**

Tansen (1506-1589) was born as 'Ramtanu' to Makaranda Pande, a resident of Gwalior. He soon became a disciple of Swami Haridas of Brindavan and learnt classical music from him.

#### ♦ **Ustad Bade Gulam Ali Khan**

Ustad Bade Gulam Ali Khan (1901-1968) hailed from Lahore in Punjab. An exuberant khayal and thumri singer, he represents the Patiala Gharana.

#### ♦ **Ustad Faiyaz Khan**

Ustad Faiyaz Khan (1880-1950), popularly called "Aftab-e-Mausiqui", was "the ultimate flowering of the genius of the Agra or Rangila Gharana.

### ♦ **Vishnu Narayan Bhatkhande**

Vishnu Narayan Bhatkhande (1860-1936) was a dedicated musician and musicologist who made immense contribution to Indian classical music. He was gifted with rare musical talent and intense love for the art from an early age. He learnt the flute, sitar and vocal music from some very eminent gurus like Jairajgir, Raojibua Belbagkar, Ali Husain Khan, Vilayat Hussain Khan and others. His significant achievement is the concept of the ten thats or basic parent scales from which ragas are derived. He is credited for a large number of publications in Sanskrit, Marathi, Hindi and English such as Abhinavaragamanjari, Abhinavatalamanjari, Lakshya Sangeetam, the Hindustani Sangeet Paddhati, the Kramik series in 6 volumes, the Swaramalika and Geet Malika series, Grantha sangeetam, Bhavi Sangeetam, A Short Historical Survey of Music, Philosophy of Music, and so on. He also published several ancient music-granthas whose manuscripts he had salvaged during his countrywide tours. Under his inspiration and direction, music colleges sprang up in various places like Baroda, Gwalior, Lucknow, Bombay and Nagpur. Appropriately christened as the "Father of Music Conferences", Pandit Bhatkhande was the life and soul of five consecutive All India Music Conferences held in Baroda, Delhi, Lucknow (twice) and Varanasi. These conferences provided a common platform for interaction of musicians and musicologists from all over the country.

### ♦ **Wajid Ali Shah**

Nawab Wajid Ali Shah, the last Nawab of Lucknow, was not only a great patron of music, dance, drama, and poetry but was himself a gifted composer.



### **3. The Antiquity of Indian Music**

The period extending from the Mahabharata war to the beginnings of Buddhism may well have been one of the greatest the culture of India has known, and its influence extended then (as indeed it still did much later) from the Mediterranean to China.

Traces of its Mediterranean aspect have been found in the Cretan and Mycenaean remains as well as in Egypt and the Middle East.

The Vedas, which until the beginning of this period had been transmitted orally, were then written down, and later on, the Epics and Puranas. Most of the treatises on the ancient sciences also belong to the age, though many may have been to a certain extent re-shaped later on.

Ananada K. Coomaraswamy, in his book, *Arts and Crafts of India and Ceylon*, speaks of this “early Asiatic culture and as far south as Ceylon....in the second millennium B.C..”

The ancient **Kinnari Vina** or Kin, for example, became known in China as the Khin, a stringed instrument said to have been played by the first Emperor, Fu-Hi (circa 3000 BC), The Kin is further mentioned in ancient Chinese chronicles such as the Chi Ki (2nd century B.C) in reference to events of the 6th or 7th century.

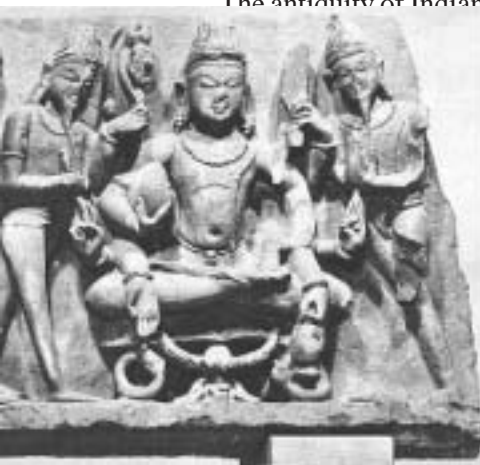
According to the Li Ki, Confucius (551-478) always had his Khin with him at home, and carried it when he went for a walk or on a journey.

In Genesis, (iv, 21 and xxxi, 27) a stringed instrument of the same kind is called Kinnor. David used to play the Kinnor as well as the nebel (flute).



*Shiva, Yoga-Dakshinamurti with Rishis, Snake dancers, and  
Musicians - The Art Institute of Chicago.*

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The antiquity of Indian theatrical art and musical theory was world. According to **Strabo** (Geography) that music, “from the triple point of instruments” came to them originally from the Persians, the poets, who make of the India, the land or sacred territory of which the science of music is almost entirely Asiatic. Strabo, the lyre, will say, that he causes the strings of the lyre to vibrate.” Many ancient historians (Herodotus) as having lived in India. Strabo tells how the various styles of North India were influenced by musicians of the Muhammadan period. **Legends are in reality.** Under Muslim rule, age-old stories were retold as if they had happened at the court of Akbar, simply to make them more vivid, and in conformity with the fashion of the day. Such transferences of legend are frequent everywhere. In Western countries, many a pagan god in this way became a Christian saint and many ancient legends were rearranged to fit into Christian world. Some episodes in the life of the Buddha,

for example, found their way into the Lives of the Saints where the Buddha appears under the name of St. Josaphat.

The impartial ear of sound-measuring instruments makes one marvel at the wonderful accuracy of the scales used by the great “Ustads” of Northern India – **scales which in every way confirm with the requirements of ancient Hindu theory.**

To say that they pertain to, or have been influenced by, the Arab or the Persian system shows a very superficial knowledge of the subject. These systems, originally mostly derived from Indian music, have become so reduced and impoverished in comparison with it that no one can seriously speak of their having had any influence on its development. In fact the whole of the theory and most of the practice of Arab as well as Persian music is the direct descendant of the ancient Turkish music. At the beginning of the Muslim era, the Arabs themselves had hardly any musical system worth the mentioning, and all the Arabic theoreticians – Avicenna, (born about 980 A. D) Al Farabi, Safi ud’din, and others – are claimed by the Turks as Turkish in culture if not always in race. In fact, they merely expounded in Arabic the old Turkish system was well known to medieval Hindu scholars who often mention it (under the name of Turushka) as a system closely allied to Hindu music. The seventeen intervals of the octave, as used by the Arabs, are identical with seventeen of the twenty-two Indian shrutis, and there is no modal form in Arabic music which is not known to the Hindus.

(source: **Indian Music - By Alain Danielour**, 1969 p. 1-35).



## 4. The Origins of Indian Music

“animals tamed or wild, even children, are charmed by sound. Who can describe its marvels?” (Sang. Darp.I-31).

Under the name of **Gandharava Veda**, a general theory of sound with its metaphysics and physics appears to have been known to the ancient Hindus.



*Megh raga*

From such summaries as have survived till modern times, it seems that the properties of sound, not only in different musical forms and systems but also in physics, medicine, and magic. The rise of Buddhism with its hostility towards tradition brought about a sharp deviation in the ancient approach to the arts and sciences, and their theory had often to go underground in order to avoid destruction. It was at this time

that the Gandharva Veda, with all the other sacred sciences, disappeared; though the full tradition is said to survive among the mysterious sages (rishis) who dwell in Himalayan caves.

When the representatives of the old order, who had been able to maintain their tradition under ground through the centuries of persecution, arose again, their intellectual and cultural superiority was in many fields so great that Buddhism was defeated. In hardly more than a few decades, Buddhism, by the mere strength of intellectual argument, was wiped out from the whole Indian

continent over which it had ruled for a thousand years. It was then (during 6th and 7th century) that an attempt was made, under the leadership of Shankaracharya, to restore Hindu culture to its ancient basis.

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A number of eminent Brahmins were entrusted with the task of recovering or re-writing the fundamental treatises on the traditional sciences. For this they followed the ancient system which starts from a metaphysical theory whose principles are common to all aspects of the universe, and works out their application in a particular domain. In this way the theory of music was reconstructed. In this way the theory of music was reconstructed.

Musical theory and theory of language had been considered from the earliest times as two parallel branches of one general science of sound. Both had often been codified by the same writers. The names of **Vashishtha, Yajnavalkya, Narada, Kashyapa, Panini** are mentioned among these early musicologist-grammarians. **Nandikeshvara** was celebrated at the same time as the author of a work on the philosophy of language and of a parallel work on music. His work on language is believed to be far anterior to the Mahabhashya of Patanjali (attributed to the 2nd century B.C.) into which it is usually incorporated, though it is thought to be probably posterior to Panini, who lived no later than 6th century



B.C. The chronology of works on music would seem, however, to place both Panini and Nandikeshvara at a much earlier date. The work of Nandikeshvara on the philosophy of music is now believed to be lost but fragments of it are undoubtedly incorporated in later works. At the time of the Buddhist ascendancy, when so much of the ancient lore had to be abandoned, grammatical works were considered more important than musical ones.

A part of Nandikeshvara's work on dancing, the **Abhinaya Darpana**, has been printed (Calcutta 1934) with English translation by M. Ghosh). An earlier translation by Ananda Coomaraswamy appeared under the title *The Mirror of Gesture* (Harvard Univ. Press. 1917).



## 5. The Development of Scale

All music is based upon relations between sounds. These relations can, however, be worked out in different ways, giving rise to different groups of musical systems. The modal group of musical systems, to which practically the whole of Indian music belongs, is based on the establishment of relations between diverse successive sounds or notes on the one hand and, on the other, upon a permanent sound fixed and invariable, the “tonic”.

Indian music like all modal music, thus exists only by the relations of each note with the tonic. Contrary to common belief, modal music is not merely melody without accompaniment, nor has a song or melody, in itself, anything to do with mode. The modes used in the music of the Christian Church are modes only in name, though they may have been real modes originally. But much of Scottish and Irish music, for example, is truly modal; it belongs to the same musical family as Indian music and is independent of the Western harmonic system.

Music must have been cultivated in very early ages by the Hindus; as the abridged names of the seven notes, *via*, **sa, re, ga,**

**ma, pa, dha, ni**, are said to occur in the Sama Veda; and in their present order. Their names at length are as follows:

Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, Nishada.

The seven notes are placed under the protection of seven Ah'hisht'hatri Devatas, or superintending divinities as follows:

Shadja, under the protection of	<b>Agni</b>
Rishabha, of	<b>Brahma</b>
Gandhara, of	<b>Saraswati</b>
Madhyama, of	<b>Mahadeva</b>
Panchama, of	<b>Sri or Lakshmi</b>
Dhaivata, of	<b>Ganesa</b>
Nishada, of	<b>Surya</b>

“The note Sa is said to be the soul, Re is called the head, Ga is the arms, Ma the chest, Pa the throat, Dha the hips, Ni the feet. Such are the seven limbs of the modal scale.”

(Narada Samhita 2, 53-54).

“Shadja is the first of all the notes and so it is the main or chief note.” Datilla explains that the Shadja (the tonic) may be established at will at any pitch (on any shruti) and that, by relation with it, the other notes should be established at the proper intervals.

The Hindus divide the octave into twenty two intervals, which are called Sruti, by allocating four Sruti to represent the interval. The sruti or microtonal interval is a division of the semitone, but not necessarily an equal division.

This division of the semitone is found also in ancient Greek music. It is an interesting fact that we find in Greek music the counterpart of many things in Indian music. Ancient India divided the octave into twenty two and the Greek into twenty-four. The two earliest Greek scales, the Mixolydic and the Doric show affinity with early Indian scales. The Indian scale divides the octave into twenty-two srutis.

## Gramas

Indian music is traditionally based on the three gramas. First reference to Gramas or ancient scales is found in the Mahabharata and the Harivamsa. The former speaks of the 'sweet note Gandhara', probably referring to the scale of that name. The Harivamsa speaks enthusiastically of music 'in the gramaraga which goes down to Gandhara', and of 'the women of Bhima's race who performed, in the Gandhara gramaraga, the descent of the Ganges, so as to delight mind and ear.'





## 6. The Nature of Sound

“Sound (Nada) is the treasure of happiness for the happy, the distraction of those who suffer, the winner of the hearts of hearers, distraction of those who suffer, the winner of the hearts of hearers, the first messenger of the God of Love. It is the clever and easily obtained beloved of passionate women. May it ever, ever, be honored. It is the fifth approach to Eternal Wisdom, the Veda.”

- Sangita Bhashya.

Sound is said to be of two kinds, one a vibration of ether, the other a vibration of air. The vibration of ether, which remains unperceived by the physical sense, is considered the principle of all manifestation, the basis of all substance. It corresponds with what Pythagoras called the “music of the spheres” and forms permanent numerical patterns which lie at the very root of the world’s existence. This kind of vibration is not due to any physical shock, as are all audible sounds. It is therefore called **anahata**, “**unstruck**”. The other kind of sound is an impermanent vibration of the air, an image of the ether vibration of the same frequency. It is audible, and is always produced by a shock. It is therefore called **ahata** or “**struck**”.

Thus, the **Sangita Makaranda** (I 4-6) says: “Sound is considered to be of two kinds, unstruck and and struck; of these two, the unstruck will be first described. “Sound produced from ether is known as ‘unstruck’. In this unstruck sound the Gods delight. The Yogis, the Great Spirits, projecting their minds by an effort of the mind into this unstruck sound, depart, attaining Liberation.”

“Struck sound is said to give pleasure, ‘unstruck’ sound

gives Liberation.” (**Narada Purana**).

But “this (unstruck sound) having no relation with human enjoyment does not interest ordinary men.” (**Sang. Ratn** 6.7.12).



## **7. Raga - The Basis of Melody**

“I don not dwell in heaven, nor in the heart of yogis. there only I abide, O Narada, where my lovers sing.”

(Narada Samhita I.7).

“That which charms is a raga.”

(Sang. Darpan 2-1).

Each raga or mode of Indian music is a set of given sounds called notes (svara-s) forming with a permanent tonic certain ratios. To each of these ratios is said to correspond a definite idea or emotion. The complex mood created by the mixture and contrast of these different ideas or emotions is the mood or expression of the raga. The harmonious relations which exist between the notes and which can be represented by numerical ratios do not exclusively belong to music. The very same relations can be found in the harmony which binds together all the aspects of manifestation. These ratios can express the change of the seasons and that of the hours, the symphony of colors as well as that of forms. Hence the mood of a raga can be accurately represented by a picture or a poem which only creates an equivalent harmony through another medium. The expression of a raga is thus determined by its scale. It results from the expressions of each of the intervals (shrutis) which the different notes form with the tonic.

The Raga poems: Poems describing the mood of the raga are found in a number of **Sanskrit works of music**. References to them in other works seem to show that many of them were originally part of a treatise (now believed lost) by Kohala, one of the earliest writers on music.

Raga is the basis of melody in Indian music and a substitute for the western scale. **“It is the attempt of an artistic nation to**



Some Indian Instruments

**reduce the law and order the melodies that come and go on the lips of the people.”** In Raga Vibodha, it is defined as ‘an arrangement of sounds which possesses varna, (color) furnishes gratification to the senses and is constituted by musical notes.” says Matanga.

As to the question, “What is a raga?,” “Virtually every writer on Indian music has struggled with this fundamental question.” “A raga can be regarded as a tonal framework for composition and improvisation; a dynamic musical entity with a unique form, embodying a unique musical idea.”

A raga is not merely a scale (as in Western music), or a tune or song. A raga is built upon a scale and contains a tune, but it encompasses and implies much more.

*Swar* are nothing more than the seven notes of the Indian musical scale. *Swar* is also called “*sur*”. At a fundamental level they are similar to the *solfa* of Western music. These are shown in the table below. Two of these *swar* are noteworthy in that they are immutably fixed. These two notes are *shadj* (*Sa*) and *pancham* (*Pa*) and are referred to as “*achala swar*”. These two *swar* form the tonal foundation for all the Indian classical music. The other notes have alternate forms and are called “*chala swar*”.

Indian Swar		Western Equivalent
Shadj	Sa	Do
Rishabh	Re	Re
Gandharva	Ga	Mi
Madhyam	Ma	Fa
Pancham	Pa	So
Dhaivat	Dha	La
Nishad	Ni	Ti

Notice that there are two forms of the names of the notes. There is a full version (i.e. *shadaj*, *rishabh*, etc.) and an abbreviated version (i.e., *Sa*, *Re*, *Ga*, etc.). The abbreviated name is most commonly used. This is called “*sargam*”. The *swar* (notes) are assembled to make the scales. These scales are called “*saptak*”. The *swar* have special relationships with each other. Although there are only seven notes they repeat in the upper and lower directions.

Therefore, when ascending the scale when one reaches *Ni*, then the scales starts over with *Sa*, *Re*, *Ga*, etc. This is the upper register. By the same token when one is descending the scale, it does not stop at *Sa* but continues down as *Ni*, *Dha*, etc.; this is the lower register.

It is well known that Indian music is based on an oral tradition. However, it is often erroneously presumed that this oral

tradition precluded any musical notation. This is not the case; musical notation in India extends back to the Vedas. Musical notation, known as *sawr lipi* has existed in India from ancient Vedic age up to the modern internet age

Indian ragas are also supposed to be able to reproduce the conditions and emotions associated with them. The **Dipak raga** is supposed to produce flames in actuality; and a story is told of the famous musician named **Gopal Naik (Baiju Bawara)** who, when ordered to sing this by the Emperor Akbar went and stood in the Jamuna up to his neck and then started the song. The water became gradually hotter until flames burst out of his body and he was consumed to ashes.

The **Megh mallar raga** is supposed to be able to produce rain. It is said that a dancing girl in Bengal, in a time of drought, once drew from the clouds with this raga a timely refreshing shower which saved the rice crop. **Sir W. Ousley**, who relates many of these anecdotes, says that he was told by Bengal people that this power of reproducing the actual conditions of the raga is now only possessed by some musicians in western India.

In connection with the sciences of raga, Indian music has developed the art of raga pictures. **Mr. Percy Brown**, formerly of the School of Art, Calcutta, defines a raga as “**a work of art in which the tune, the song, the picture, the colors, the season, the hour and the virtues are so blended together as to produce a composite production to which the West can furnish no parallel.**”

It may be described as a musical movement, which is not only represented by sound, but also by a picture. **Rajah S M Tagore**, thus describes the pictorial representations of his six principal ragas. **Sriraga** is represented as a divine being wandering through a beautiful grove with his love, gathering fragrant flowers as they pass along. Near by doves sport on the grassy sward. **Vasanta raga**, or the raga of spring, is represented as a young man of golden hue, and having his ears ornamented with mango blossoms, some of which he also holds in his hands. His lotus-like eyes are rolling round and are of the color of the rising sun. He is loved by

the females. **Bhairava** is shown as the great Mahadeva (Shiva) seated as a sage on a mountain top. River Ganga falls upon his matted locks. His head is adorned with the crescent moon. In the center of his forehead is the third eye from which issued the flames which reduced Kama, the Indian Cupid, to ashes. Serpents twine around his neck. He holds a trident in one hand and a drum in the other. Before him stands his sacred bull - Nandi. **Panchama raga** is pictured as a very young couple in love in a forest. **Megh raga** is the raga of the clouds, and the rainy season. It is the raga of hope and new life. The clouds hang overhead, and already some drops of rain have fallen. The animals in the fields rejoice. This raga is said to be helpful for patients suffering from tuberculosis.



*Veena player from Mysore.*

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**Nattannarayana** is the raga of battle. A warrior king rides on a galloping steed over the field of battle, with lance and bow and shield. **Lakshmana Pillay** has said: "Thus, each raga comes and

goes with its store of smiles or tears, of passion or pathos, its noble and lofty impulses, and leaves its mark on the mind of the hearer.”

**Sir Percy Brown** read a paper on the raga which he called **Visualized Music**. He described it as a combination of two arts, music and painting. He mentioned a miniature painting which was called ‘the fifth delineation of the melody **Megh Mallar Saranga**, played in four-time at the time of the spring rains. He wrote: “Todi ragini is one of the brides of Vasanta raga. The melody of this raga is so fascinating that every living creature within hearing is attracted to it. as the raga has to be performed at midday.”

**This art seems to have come originally from northwest India. The Indian tendency is to visualize abstract things.**

### **Raagas**

Although the total number of raags in Hindustani classical music was as big as 300, several of them have been lost over the centuries. About 100 raags are known and performed these days. The following list contains most of them. Complete formats, bandishes and popular songs have been provided for many raags. Names of such raags are underscored. Simply click on the name of a raag to see its complete details. Audio clips are also provided to illustrate several details. We’ll keep adding details for more raags with time.

<b>Raaga</b>	<b>Thaat</b>	<b>Performance Time</b>
Adana	Asavari	Night
Ahir Bhairav	Bhairav	Morning
Asavari	Asavari	Morning
Bageshri	Kafi	Night
Bahar	Kafi	Night
Bairagi Bhairav	Bhairav	Morning
Basant	Poorvi	Night
Basant	Mukhari	Morning
Bhairav	Bhairav	Morning
Bhairavi	Bhairavi	Any Time



<b>Raaga</b>	<b>Thaat</b>	<b>Performance Time</b>
Bhankar	Bhairav	Morning
Bhatiyar	Bhairav	Morning
Bhimpalasi	Kafi	Afternoon
Bhinna Shadja	Khamaj	Night
Bhoopal Todi	Bhairavi	Morning
Bhoopali	Kalyan	Evening
Bihag	Kalyan	Night
Bilaskhani Todi	Bhairavi	Morning
Bilawal	Bilawal	Morning
Chandani Kedar	Kalyan	Night
Chandrakauns	Bhairavi	Night
Charukeshi	Poorvi	Evening
Chhayanat	Kalyan	Night
Darbari	Asavari	Night
Desh	Khamaj	Evening
Deshkar	Bilawal	Morning
Desi	Asavari	Morning
Dhani	Kafi	Any Time
Durga	Bilawal	Night
Gara	Khamaj	Evening
Gaud Malhar	Kafi	Monsoon
Gaud Saarang	Kalyan	Afternoon
Gorakh Kalyan	Khamaj	Night
Gunakri	Bhairav	Morning
Gurjari Todi	Todi	Morning
Hamir	Kalyan	Night
Hansdhwani	Bilawal	Evening
Hindol	Kalyan	Morning
Jaijaiwanti	Khamaj	Night

<b>Raaga</b>	<b>Thaat</b>	<b>Performance Time</b>
JanaSammohini	Todi	Night
Jaunpuri	Asavari	Morning
Jhinjhoti	Khamaj	Night
Jogiya	Bhairav	Morning
Kafi	Kafi	Any Time
Kalavati	Khamaj	Night
Kalingada	Bhairav	Morning
Kamod	Kalyan	Evening
Kedar	Kalyan	Night
Khamaj	Khamaj	Evening
Kirwani	Marwa	Night
Lalit	Poorvi	Morning
Madhuvanti	Todi	Afternoon
Madhyamad Sarang	Kafi	Afternoon
Malgunji	Kafi	Night
Malhar	Kafi	Night
Malkauns	Bhairavi	Night
Malkauns Pancham	Bhairavi	Night
Mand	Bilawal	Any Time
Maru Bihag	Kalyan	Evening
Marwa	Marwa	Afternoon
Miyan Malhar	Kafi	Monsoon
Multani	Todi	Afternoon
Nand	Kalyan	Night
Nat Bhairav	Bhairav	Morning
Pahadi	Bilawal	Evening
Patdeep	Kafi	Afternoon
Piloo	Kafi	Any Time
Poorvi	Poorvi	Afternoon

<b>Raaga</b>	<b>Thaat</b>	<b>Performance Time</b>
Puriya	Marwa	Evening
Puriya Dhanashri	Poorvi	Evening
Rageshri	Khamaj	Night
Sham Kalyan	Kalyan	Evening
Shankara	Bilawal	Evening
Shivranjani	Kafi	Night
Shri	Poorvi	Afternoon
Shuddh Kalyan	Kalyan	Evening
Shuddh Sarang	Kalyan	Afternoon
Sohni	Marwa	Morning
Tilak Kamod	Khamaj	Night
Tilang	Khamaj	Evening
Todi	Todi	Morning
Vibhas	Bhairav	Morning
Vrindavani Sarang	Kafi	
Yaman	Kalyan	Evening

### *Nature of raga*

"That which is a special dhvani (tune), is bedecked with swara (notes) and varna and is colorful or delightful to the minds of the people, is said to be raga" - Matanga in the Brihaddeshi. The basic mode of reference in modern Hindustani practice (known commonly as the shuddha - basic - form) is a set which is equivalent to the Western Ionian mode — this is called Bilawal thaata in Hindustani music (the Carnatic analogue would be Sankarabharanam).

In both systems, the ground (or tonic), Shadja, Sa, and a pure fifth above, Pancham, Pa, are fixed and essentially sacrosanct tones. In the Hindustani system, in a given seven-tone mode, the second, third, sixth, and seventh notes can be natural (shuddha, lit. 'pure') or flat (komal, 'soft') but never sharp, and the fourth note

can be natural or sharp (tivra) but never flat, making up the twelve notes in the Western equal tempered chromatic scale (Western enharmonic pitch equivalences like, for example, A<sup>?</sup> and B<sup>?</sup> do not apply; e.g. Re tivra may, to a Western musician appear enharmonic to Ga shuddha in that system, but in practice is not.) A Western-style C scale could therefore theoretically have the notes C, D<sup>?</sup>, D, E<sup>?</sup>, E, F, F<sup>?</sup>, G, A<sup>?</sup>, A, B<sup>?</sup>, B.

The Carnatic system has three versions — a lower, medium, and higher form — of all the notes except Sa, Ma and Pa. Ma has two versions (lower and higher), while Sa and Pa are invariant. Ragas can also specify microtonal changes to this scale: a flatter second, a sharper seventh, and so forth. Tradition has it that the octave consists of (a division into) 22 microtones ("srutis"). Furthermore, individual performers treat pitches quite differently, and the precise intonation of a given note depends on melodic context. There is no absolute pitch (such as the modern western standard A = 440 Hz); instead, each performance simply picks a ground note, which also serves as the drone, and the other scale degrees follow relative to the ground note. The Carnatic system embarks from a much different shuddha (fundamental) scalar formation, that is, shuddha here is the lowest-pitched swara.

### *Ragas and their seasons*

Many Hindustani (North Indian) ragas are prescribed for the particular time of a day or a season. When performed at the suggested time, the raga has its maximum effect. During the monsoon, for example, many of the Malhar group of ragas, which are associated with the monsoon and ascribed the magical power to bring rain, are performed.

However, these prescriptions are not strictly followed, especially since modern concerts are generally held in the evening.

There has also been a growing tendency over the last century for North Indian musicians to adopt South Indian ragas, which do not come with any particular time associated with them. The result of these various influences is that there is increasing flexibility as to when ragas may be performed.

Although notes are an important part of raga practice, they alone do not make the raga. A raga is more than a scale. Many ragas share the same scale. The underlying scale may have five, six or seven tones made up of swaras. Ragas that have five swaras are called audava ragas; those with six, shaadava ; and with seven, sampurna (Sanskrit for 'complete'). Those ragas that do not follow the strict ascending or descending order of swaras are called vakra ('crooked') ragas. It is the mood of the raga that is more important than the notes it comprises. For example, Raga Darbari Kanada and Raga Jaunpuri share the same notes but are entirely different in their renderings.

**The six principal ragas are the following:**

**1. Hindaul** - It is played to produce on the mind of the bearer all the sweetness and freshness of spring; sweet as the honey of the bee and fragrant as the perfume of a thousand blossoms.

**2. Sri Raga** - The quality of this rag is to affect the mind with the calmness and silence of declining day, to tinge the thoughts with a roseate hue, as clouds are glided by the setting sun before the approach of darkness and night.

**3. Megh Mallar** - This is descriptive of the effects of an approaching thunder-storm and rain, having the power of influencing clouds in time of drought.

**4. Deepak** - This raga is extinct. No one could sing it and live; it has consequently fallen into disuse. Its effect is to light the lamps and to cause the body of the singer to produce flames by which he dies.

**5. Bhairava** - The effect of this rag is to inspire the mind with a feeling of approaching dawn, the caroling of birds, the sweetness of the perfume and the air, the sparkling freshness of dew-dropping morn.

**6. Malkos** - The effect of this rag are to produce on the mind a feeling of gentle stimulation.

Ragas involve several important elements. The first element is sound -- metaphysical and physical, which is referred to as

nada. Nada is the manifestation of the first of the five elements of creation--the element of space. There are two types of nada, anahata nada or un-struck sound and ahata nada or struck sound. The next element of raga is pitch, relegated into swara (whole and half tones), and sruti (microtones). Raga also involves the production of emotional effects in the performer and listener, which are known as rasa. The aim of raga is to elicit emotional and psychological responses from the listener. The production of these specific responses can be understood by exploring the concept of rasa. Rasa has been referred to as "aesthetic delight" and is free from the limitations of personal feelings. There are nine rasas: Love (Shringar), Humour (Hasya), Pathos (Karuna), Anger (Rudra), Heroism (Vir), Terror (Bhayanaka), Disgust (Veebhatsa) and Wonder (Abdhuta).

Raga is the basis of classical music. Raga is neither a scale, nor a mode. It is based on the principle of a combination of notes selected out the 22 note intervals of the octave. There are 72 'melas', or parent scales, on which Ragas are based. Raga has its own principal mood such as tranquility, devotion, eroticism, loneliness, pathos and heroism.

Each Raga is associated, according to its mood, with a particular time of the day, night or a season. A performer with sufficient training and knowledge alone can create the desired emotions, through the combination of shrutis and notes. Every Raga is derived from some Thaat or Scale. Improvisation is an essential feature of Indian music, depending upon the imagination and the creativity of an artist. A great artist can communicate and instill in his listener the mood of the Raga.

Ragas are placed in three categories: (a) Odava or pentatonic, a composition of five notes, (b) Shadava or hexatonic, a composition of six notes and (c) Sampoorana or heptatonic, a composition of seven notes,

Every Raga must have at least five notes, starting at Sa, one principal note, a second important note and a few helping notes. The principal note, "King" is the note on which the raga is built. It is emphasized in various ways, such as stopping for some time on the

note, or stressing it. The second important note or the "Queen" corresponds to the "King" as the fourth or fifth note in relation to it. The ascent and descent of the notes in every raga is very important. Some ragas in the same scale differ in ascent and descent. The speed of a raga is divided into three parts: Vilambit (slow), Madhya (Medium) and Drut (fast).

Another aspect of the ragas is the appropriate distribution in time during the 24 hours of the day for its performance, i.e. the time of the day denotes the type of the raga to be sung. Based on this, the ragas are divided into four types: Sandi-prakash ragas or twilight ragas, Midday and Midnight ragas, Ragas for the first quarter of the morning and night and Ragas for the last quarter of the day and night. All the ragas are divided into two broad groups - - Poor Ragas and Uttar Ragas. The Poor Ragas are sung between 12 noon and 12 midnight. The Uttar Ragas are sung between 12 midnight and 12 Noon. The Santa Makananda mentions "one who sings knowing the proper time remains happy. By singing ragas at the wrong time one ill-treats them. Listening to them, one becomes impoverished and sees the length of one's life reduced."

### **Historical Overview**

The history of Indian musical notation is very rich. Musical treatises have appeared throughout Indian history going all the way back to the Vedas.

The Vedic hymns were typically sung in three notes. The central note was referred to as the "*swarita*". This was the default state and needed no notational element. The upper note was called the "*udatta*".

This was denoted with a small vertical line over the syllable. The lower note was called the "*anudatta*" and was denoted with a horizontal line underneath the syllable.

The *Sangeet Ratnakar* is a musical treatise written in the 13th century by Sharangdev. It is replete with well notated musical examples. Musical notations were used in a variety of texts through the next few centuries. They were in many languages and a variety of scripts.

Modern musical notation may be said to have begun with Vishnu Digambar Paluskar at the turn of the 20th century. Paluskar's notational system was used by music colleges in India for the next few decades. An example of Paluskar's notation is shown below:

Although Paluskar's system was precise, it was difficult. It was soon to be replaced with an equally precise system, but one which was more intuitive. This system was introduced by Vishnu Narayan Bhatkhande. Today it is his system which has become the standard. An example of Bhatkhande's notational system is shown below:

वसंत-जिस्तल (मध्य नय)

स्थायी

नि	सा	ग	म	म	—	म	नि	धु	नि	सा	नि	धु	प	(प)	मंग	म	ग
३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३
३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३
३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३
३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३
३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३
३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३
३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३	३

There are a few other minor systems that may sometimes be found. One of which is Western staff notation. Although this makes Indian music accessible to Europeans and Americans, it has a poor acceptance within India (this will be discussed later).



Another is the system in use by the Ali Akbar College. There are probably other minor systems as well, but any notation other than Bhatkhande's is marginal and may be discounted. They clearly do not have a wide acceptance.

### Basics of Bhatkhande Notation

Let us become familiar with the particulars of Bhatkhande's notational system. The previous example is reshown below with annotations to make it easier to follow:

**वसंत-बिलास (मध्य लय) (Rag, Tal, and Tempo)**

**स्थायी Sthai**

<p>नि ग</p> <p>सा सा म म</p> <p>४ तु ब सं</p> <p>३</p> <p>ग</p> <p>म - म म</p> <p>सा ५ द त</p> <p>३</p>	<p>— म नि ध</p> <p>५ त व न</p> <p>×</p> <p>ग</p> <p>म म नि नि</p> <p>अ ति म न</p> <p>×</p>	<p>नि सां नि ध प</p> <p>३ ५ ल र</p> <p>२</p> <p>ग</p> <p>म ग - म</p> <p>ह र ५ फु</p> <p>२</p>	<p>(प) मंग म म (Melody)</p> <p>ही ५ ५ ५ (Lyrics)</p> <p>० (Tal Signs)</p> <p>ग रे - सा (Melody)</p> <p>ल बा ५ रि (Lyrics)</p> <p>० (Tal Signs)</p>
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vibhag      vibhag      vibhag      vibhag

The above example was taken from *Hindustani Sangeet Paddhati - Kramak Pustak Malika* (Volume 4) (Bhatkhande, 1985). However we must not forget that Bhatkhande's system does not specify a script, therefore it can be written in other scripts such as the Roman script. The above example shows two lines of a *sthai* in *rag Basant*. We see that there is a melody line with the corresponding lyrics underneath.

This particular example is in *tintal* so the four *vibhags* are delineated with vertical lines. The clapping arrangement is shown with the numbers underneath each line. (Some authors place these symbols at the top.) There are also occasional grace notes which may be indicated. The Bhatkhande system is a model of elegance and simplicity. The basic notational elements are shown in the figure below:

n the above table we see that one simply has to write out the *Sa*, *Re*, *Ga*, etc. The *komal swar* (flattened notes) are designated with a horizontal bar beneath. The only note which may be sharpened is the *Ma*, this is designated with a vertical line over it. The various claps of the *tal* are designated with their appropriate number (e. g. “2” for the second clap, “3” for the third clap etc.) the *khali* is designated with a zero. The *sam* is designated with an “X”. Some authors may use a “+”.

The *vibhag* is just a vertical line. A rest is indicated with a dash. The register is indicated by placing dots either above or below the *swar*. Finally complex beats (*matras*) are indicated by a crescent beneath the notes. Although Hindi (*Dev Nagri*) is the most common script, this is not specified in Bhatkhande notation. One often finds Roman, Kannada or a variety of scripts used.

### **Musical Notation and the Internationalization of North Indian Music**

There have been two overall approaches to the internationalization of north Indian music notation. One approach is to translate everything into staff notation and the other is to use a Bhatkhande notation, but shift the script to Roman script. The use of staff notation for Indian music is a very controversial issue. It is true that staff notation has the widest acceptance outside of India. This is no doubt a major advantage.

Unfortunately, the use of staff notation distorts the music by implying things that were never meant to be implied. The biggest false implication of staff notation is the key. Western staff notation inherently ties the music to a particular key. This is something that has never been implied in Indian music. The key is merely a question of personal convenience. Material is routinely transposed up and down to whatever the musician finds comfortable. Over the years a convention of transposing all material to the key of C

has been adopted; unfortunately, this convention is usually not understood by the casual reader.

One other problem associated with staff notation is the implication of equal-temperament. This clearly is not implied in Indian music. Staff notation is not the only approach to the internationalization of North Indian music, simply writing in Roman script is the another approach. There are advantages and disadvantages to this. The biggest advantage of writing Bhatkhande notation in Roman script is that it does not distort the original material. Since Bhatkhande's notation was never actually tied to any particular script, it is arguable that this is really no change at all. Furthermore, the widespread acceptance of Roman script, even in India, means that it has a wide acceptance. However, the use of Roman script / Bhatkhande notation is not without its deficiencies. The biggest problem is that it absolutely requires a firm understanding of the structure and theory of North Indian music.



An easy way to promote the internationalization of North Indian music is with a combined notation. An example of the basic structure of *rag Lalit* in a combined notation is shown below:

### Rag Lalit



Let us look at this example in greater detail. We see that it starts with the staff notation. This is an approximation of the Bhatkhande notation shown below it; in this particular example there are two sections. the first section is the ascending structure of *Lalit* while the second section is the descending structure.



## 8. The Raga System

In Hindustani music, there are seven main swaras or notes and they are Shadj (Sa), Rishabh (Re), Gandhar (Ga), Madhyam (Ma), Pancham (Pa), Dhaivat (Dha) and Nishad (Ni). The entire group is known as *Saptak* (Sapta = Seven). These seven basic swaras are further divided into twelve notes. The following is a list of the twelve Hindustani swaras with their Carnatic counterparts:

S.N.	Hindustani swaras	Carnatic swaras
1	Shadj - S	Shadja - S
2	Komal Rishabh - R 1	Suddha Rishabha - R 1
3	Suddh Rishabh - R 2	Chatusruti Rishabha - R 2
4	Komal Gandhar - G 1	Sadharana Gandhara - G 2
5	Suddh Gandhar - G 2	Antara Gandhara - G 3
6	Suddh Madhyam - M1	Suddha Madhyama - M1
7	Teevra Madhyam - M2	Prati Madhyama - M2
8	Pancham - P	Panchama - P
9	Komal Dhaivat - D1	Suddha Dhaivata - D1
10	Suddh Dhaivat - D2	Chatusruti Dhaivata - D2
11	Komal Nishad - N1	Kaisika Nishada - N2
12	Suddh Nishad - N2	Kakali Nishada - N3

### **The Hindustani Raga**

Before going into the melodic structure of the Hindustani raga, it is important to understand the concept of *That*, which is the parent scale from which the raga is derived. The term *That* refers to the basic patterns in which the seven notes of the *Saptak* are

arranged. The *That* can be considered a format for the raga, a classification scheme, that allows one to group several ragas under a *That*. In every *That* there is one raga that usually has the name of the *That* and others, which are derived from that *That*, by dropping one or more notes from the parent scales. Since the *Thats* are fixed arrangements of the given seven notes, one can calculate the total number of *Thats* by arranging the notes in different combinations according to the specified rules. One is that the *That* must necessarily have seven notes in a sequential order. Besides, a *That* does not have separate ascending and descending lines like a raga. The prevalent listing of the *Thats* and the classification of the ragas within them is the contribution of Pandit V N Bhatkhande.

### The Ten *Thats* of Hindustani music

Name of the <i>That</i>	Notes present	Carnatic equivalent
Bilawal	S R2 G2 M1 PD2 N2 S S N2 D2 PM1 G2 R2 S	Sankarabharanam
Yaman	S R2 G2 M2 PD2 N2 S S N2 D2 PM2 G2 R2 S	Kalyani
Khamaj	S R2 G2 M1 PD2 N1 S S N1 D2 PM1 G2 R2 S	Harikambhoji
Bhairav	S R1 G2 M1 PD1 N2 S S N2 D1 PM1 G2 R1 S	Mayamalavagowla
Purvi	S R1 G2 M2 PD1 N2 S S N2 D1 PM2 G2 R1 S	Kamavardhini
Marwa	S R1 G2 M2 PD2 N2 S S N2 D2 PM2 G2 R1 S	Poorvikalyani
Bhairavi	S R1 G1 M1 PD1 N1 S S N1 D1 PM1 G1 R1 S	Todi
Asavari	S R2 G1 M1 PD1 N1 S S N1 D1 PM1 G1 R2 S	Natabhairavi
Kafi	S R2 G1 M1 PD2 N1 S S N1 D2 PM1 G1 R2 S	Kharaharapriya
Todi	S R1 G1 M2 PD1 N2 S S N2 D1 PM2 G1 R1 S	Subhapanthuvarali

The potentiality of a raga in Hindustani music is highlighted by giving prominence to a particular note in preference to others. The note receiving such prominence is called *Vadi*.

Besides the notes that comprise a raga and their distinctive arrangement in the ascent and descent (Audav, Shadav and Sampoorana), most ragas have a characteristic phrase that occurs frequently. By its very repetitiveness it makes the uniqueness of the raga evident and helps in its recognition. This is referred to as the *Pakad* or catch phrase and forms the raga's distinctive main aspect or main form. However, all ragas do not have a catch phrase and even in the case of those that do, it is not present in all the compositions. Some catch phrases do sum up the melodic shape of the raga and sometimes a set of phrases called *Chalan*, convey the melodic movement of a raga.

There are a number of melodic embellishments and ornamentations that enhance the aesthetic potentialities of the raga. The most important ones are the Kana, Meedh or Meend and Andolan. The most common term for these melodic forms is *Alankar* or ornament, employed to adorn a raga. These are used during the exposition of the raga and can be used in the form of scale exercises as well.

## **Melodic Embellishments**

### ***Alap***

The alap is the opening section of a typical North Indian classical performance. It is unmetered, improvised (within the raga) and unaccompanied (except for the tanpura drone), and started at a slow tempo. In instrumental performance and dhrupad singing, this part receives heavy emphasis and can last for more than an hour; in the more popular modern vocal style of khyal, generally less so.

Instead of wholly free improvisation, many musicians perform alap schematically, for example by way of *vistar*, where the notes of the raga are introduced one at a time, so that phrases never travel further than one note above or below what has been covered before. In such cases, the first reach into a new octave

can be a powerful event.

When a steady pulse is introduced into the alap, it is called jor; when the tempo has been greatly increased, or when the rhythmic element overtakes the melodic, it is called jhala (dhrupad: nomtom). The jor and jhala can be seen as separate sections of the performance, or as parts of the alap; in the same way, jhala can be seen as a part of jor.

(Several musicologists have proposed much more complicated classifications and descriptions of alap. In the same way as traditional four-part compositions have a sthai, antara, sanchar and abhog, some treat alap with a four-part scheme using the same names. Bengali researcher Bimalakanto Raychoudhuri in his Bharatiya Sangeetkosh suggests classification both by length (aochar being the shortest, followed by bandhan, kayed and vistar) and by performance style (according to the four ancient vanis or singing styles – Gohar, Nauhar, Dagar and Khandar), and proceeds to list thirteen stages: Vilambit, Madhya, Drut, Jhala, Thok, Lari, Larguthav, Larlapet, Paran, Sath, Dhuya, Matha, Paramatha

Even though Raychoudhuri admits the 13th stage is wholly extinct today, as we see we are in jhala already at the fourth stage; the sthai-to-abhog movement is all part of the first stage (vilambit); stages six and up are said to be for instrumentalists only. Other authorities have forwarded other classifications. For example, when alap is sung with lyrics or at least syllables, as in dhrupad, it is called sakshar as opposed to anakshar.)

A composition or melody in classical Indian music is called a raga or in the feminine, ragini. Raga means that which gives pleasure. Ragas and ragini are formed by the combination of the seven basic notes on the scale: SA, RE, GA, MA, PA, Dha, and NI. Each raga and ragini is considered to be a person. **The rishis perceived that behind everything is personality; consciousness has personality.** The ragas are also associated with a particular time of day and often to a particular season. Within the guidelines of the raga system, musicians uniquely express themselves. In India over the centuries, there evolved



almost 6,000 different ragas.

Ragas combine everything that Western music breaks down into them, key tuning, phrasing, form, and even composition. But they are not thought of as compositions by their would-be musical composers. According to **Pandit Ravi Shankar**, a raga is “discovered as a zoologist may discover a new animal species, or a geographer may discover a new island. They are better understood as musical archetypes. Raga is accompanied by rhythmic time cycles. These time cycles are known as *matra* and can be as long as 108 beats. Although the Western ear is lost, the trained ear is following with a subtle excitement the longer consequences, waiting for the rhythmist to complete the cycle and meet with the other Indian music is played with a much different conception of time than Western music. Sometimes one piece an last an entire night.

In reference to music, spirituality is *Nada Brahma*. Tenor saxophonist Nathan Davis said: “What we really mean by saying spirituality is religiousness.” **James Baldwin** wrote that anyone who really wants to become a moral humane being must first of all “free himself from the taboos, the misdeeds and the hypocrisy of the Christian Church..The concept of God is valid and useful only if it can make us greater, freer and more capable of love.”

### ***Tan (pronounced as Taan)***

Of all melodic figures, the most significant one is the *Tan*. A *Tan* can be termed as a group of notes employed for exposing or expanding the raga. They are usually sung at a faster speed compared to the basic tempo of the piece. The essential feature of the *Tan* is that the notes must be in rapid succession. The term *Tan* arises from the root verb, *Tanana*, meaning, ‘to stretch’. *Tans* are most often used in the *Khayal* style of singing and this is supposed to have added to its popularity as compared to the *Dhrupad* style, which does not have the same freedom.

There are various types of *Tans* depending on the manner in which they are constructed. These can be categorized on the basis of melodic structure, vocal technique, ornamentation used and rhythmic structure. The *Tan* can have a melodic structure that is

straight (*Sapat*), convoluted (*Vakra*), patterned (*Alankar*) or can be a mixture of these.

The *Sapat Tan* is a straightforward one and has a series of ascending or descending notes without any twists. It must, however, follow the rules of the raga and hence only notes permitted in the *aroha* (ascent) and *avaroha* (descent) can be used in it. The *Vakra Tan* moves upwards and downwards in total contrast to the *Sapat Tan*. However, this must also adhere to the outline of the raga as given by the *aroha* and *avaroha*.

*Alankara Tans* involve repetition of certain notes through the different octaves. They are thus similar to scale exercises. Of these, *Chhut Tan*, a *Tan* that jumps, is used in vocal as well as instrumental music. In this, short straight *Tans* are separated by gaps. Another mixed type that is encountered is the *Phirat Tan*, in which improbable combinations are displayed with many alternating ascending and descending sections.

Different vocal techniques give rise to the *Akar-tan*, *Sargam-tan* and *Bol-tan*. *Sargam-tans*, as the name indicates, are sung to the names of the notes. *Akar-tans*, on the other hand, do not use the names of the notes, but are sung to the syllable, 'aa'. *Bol-tans* are sung to the notes of the text or lyrics. *Bol-banth* is used for *Layakari*, wherein the words are broken up with a syllable to a note or almost two, in order to create a rhythmic effect. In *Bol-tan*, each syllable covers several notes.

The *gamak* (ornamentation) can also be combined with *Tan* to form what is known as the *Gamak-tan*. This is based on the principle of repetition of the same note. This involves heavy vocal oscillation with each note starting at an earlier note and coming to the subsequent note through rapid oscillations. *Gamak-tan* is subtler than the *Jabdeki-tan*, which is sung using the movements of the jaw. *Lahak-tan* involves lesser oscillations of the voice while, *Halak-tan* is supposed to be produced by varying the sound using vocal chords. *Tans* can be called *duguni*, *tiguni*, and *chauguni* (two, three and four) depending on the number of notes in one beat.

The tempo of the *Tan* can also be reduced and then increased to create a different effect. This shows that *Tans* have a rhythmic structure as well.

### **Gamak or Ornamentation**

There are a number of ornamentations that embellish notes and add to the appeal of the raga. The term *gamak* refers to ornamentation techniques in general. The term also denotes a specific shaking note in which the shake is heavy or fast, or from the same note or different note. This is found in both vocal and instrumental music. The important gamaks in contemporary Hindustani music are:

#### ***Meend / Meedh***

This is an ornament that is used both in Dhrupad and Khayal singing. The Meend is a slow glide connecting two notes, both of which are equally expressed.

#### ***Kana***

This term refers to a grace (or shadow) note, having a duration (and also intensity) less than that of the note being ornamental, and can lie above or below the decorated pitch. It is produced by the inflection of voice in vocal music.

#### ***Murki***

This is a fast ornamentation around the principal note and consists of a number of swaras. It refers to a short, sharp figure of two or three notes so uttered that it occurs within a short span of time, wrapped around the central note. It can be described as quivering notes, including microtones. When a series of Murkis are performed in quick succession, they lead to the *Zam-Zama*, which is like a spiraling zigzag *Tan*. This is more characteristic of Sitar.

#### ***Khatka***

This is similar to both the Murki and the Kana. The Khatka is a faster improvisation of the principal note. The speed of execution gives it a jerky movement.

#### ***Kampan***

In this, the frequency of oscillation is faster and this results

only in a slight alteration of pitch.

### ***Andolan***

The frequency of oscillation here is lesser and has a greater amplitude of vibration, thus extending as far as the next note. This can be described as a gentle oscillation between notes.

### ***Jor***

Jor begins with the added element of rhythm which, combining with the weaving of innumerable melodic patterns, gradually grains in tempo and brings the raga to the final movement.

### ***Jhala***

Jhala is the final movement and climax. It is played with a very fast action of the plectrum that is worn on the right index finger.

### ***Gat***

It is the fixed composition. A gat can be in any tala and can be spread over from 2 to 16 of its rhythmic cycles in any tempo, slow, medium or fast. A gat, whether vocal or instrumental, has generally two sections. The first part is called "pallavi" (Carnatic) or "asthayi" (Hindustani) which opens the composition and is generally confined to the lower and middle octaves. The following part of the composition is called the "anupallavi" (or antara) which usually extends from the middle to upper octaves. In Carnatic music further melodic sections called "charana" follows the "anupallavi."



## 9. Tala or Time Measure

**Claude Alvares** has written: “The Indian system of talas, the rhythmical time-scale of Indian classical music, has been shown (by contemporary analytical methods) to **possess an extreme mathematical complexity**. The basis of the system is not conventional arithmetic, however, but more akin to what is known today as pattern recognition.”

To quote **Richard Lannoy** author of **The Speaking Tree: A Study of Indian Culture and Society**: “In the hands of a



virtuoso the talas are played at a speed so fast that the audience cannot possibly have time to count the intervals; due to the speed at which they are played, the talas are registered in the brain as a cluster configuration, a complex Gestalt involving all the senses at once. While the structure of the talas can be laboriously reduced to a mathematical sequence, the effect is subjective and emotional.....The audience at a recital of Indian classical music becomes physically engrossed by the agile patterns and counter-patterns, responding with unfailing and instinctive kinesthetic accuracy to the terminal beat in each tala.”

Their ability with instruments is repeated with the voice. The extraordinary degree of control of the human voice has been described by the musicologist, Alain

Danielou, who has stated that Indian musicians can produce and differentiate between minute intervals (exact to a hundredth of a comma, according to identical measurements recorded by Danielou at monthly recording sessions). This sensitivity to microtones is, from the purely musicological point of view, of little importance, like the mathematical complexity of the talas. Nevertheless, as Lannoy puts it:

“It is an indication of the care with which the “culture of sound” is developed, for Hindus still believe that such precision in the repetition of exact intervals, over and over again, permits sounds to act upon the internal personality, transform sensibility, way of thinking, state of soul, and even moral character.”

(source: **Decolonizing History: Technology and Culture in India, China and the West 1492 to the Present Day - By Claude Alvares**).

“In other words, **the Hindu has never divorced the physical from the spiritual**; these ‘ancient physiologists’ ascribed an ethical significance to physiological sensitivity. The aristocratic cult of kalokagathia, ‘beautiful goodness’, has never been abandoned in India, even if its metaphysic bears little resemblance to the kalokagathia of the ancient Greeks.

(source: **The Speaking Tree: A Study of Indian Culture and Society - By Richard Lannoy** p. 275).

Musical time in India, more obviously than elsewhere, is a development from the prosody and metres of poetry. The insistent demands of language and the idiosyncrasies of highly characteristic verse haunt the music, like a ‘presence which is not to be put by.’ ‘The time-relations of music are affected both by the structure of the language and by the method of versification which ultimately derives from it.’ says one student of Indian music from the west. Until late, there was practically no prose in India and everything had to be learnt through the medium of verse chanted to regular rules. Both in Sanskrit and in the vernacular all syllables are classified according to their time-lengths, the unit of time being a matra. Very short syllables of less than a matra also occur.

Great stress has always been laid by Indian grammarians

upon giving 'the exact value' to syllables inverse; and as there is no accent at all in Indian verse the time-length is all important. **This may account for the great development of time-measures in Indian music.** **Rajah S M Tagore** says that the word tala refers to the beating of time by the clapping of hands. Sometimes it is also done by means of small hand-cymbals, which are called tala or kaitala or kartal (hand-cymbals).



## **10. Musical Instruments & Sanskrit Writers of Music**

The **Vedic Index** shows a very wide variety of musical instruments in use in Vedic times. Instruments of percussion are represented by the **dundubhi**, an ordinary drum; the **adambara**, another kind of drum, **bhumidundubhi**, an earthdrum made by digging a hole in the ground covering it with hide; **vanaspati**, a wooden drum; **aghati**, a cymbal used to accompany dancing. Stringed instruments are represented by the **kanda-vina**, a kind of



*vina*

lute; **karkari**, another lute; **vana**, a lute of 100 strings; and the **vina**, the present instrument of that name in India. **This one instrument alone is sufficient evidence of the development to which the art had attained even in those early days. There**





*sarinda*

are also a number of wind instruments of the flute variety, such as the tunava, a wooden flute; the nadi, a reed flute, bakura, whose exact shape is unknown. 'By the time of the Yajur Veda several kinds of professional musicians appear to have arisen; for lute-players, drummers, flute-players, and conch-blowers are mentioned in the list of callings.'



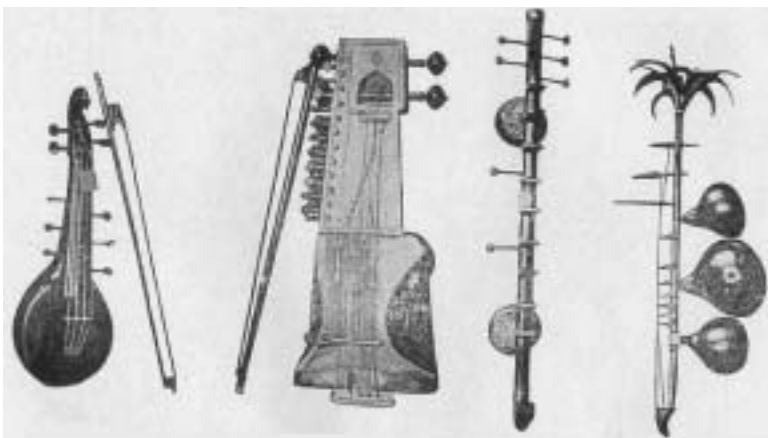
*Chikara*

That vocal music had already got beyond the primitive stage may be concluded from the somewhat complicated method of chanting the **Sama Veda**, which goes back to the Aryan age. These hymns of the Rig Veda and Sama Veda are the earliest



*Sarangi (Bengal)*

examples we have of words set to music. The Sama Veda, was sung according to very strict rules, and present day Samagah - temple singers of the Saman - claim that the oral tradition which



*Sarangi (Bengal)*

*Sarangi*

*Mahati*

*Vina Kinnari*

they have received goes back to those ancient times. The Chandogya and the Brihadaranyaka Upanishads both mention the singing of the Sama Veda and the latter also refers to a number of musical instruments.

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## Drumming

The drum is one of the most important of Indian musical instruments. It provides the tonic to which all the other instruments must be tuned. It is a royal instrument having the right of royal honors. The drums used in India are innumerable. **Mrs. Mann** says: "The Indian drummer is a great artist. He will play a rhythm concerto all alone and play us into an ecstasy with it." "The drummer will play it in bars of 10, 13, 16, or 20 beats, with divisions within each bar flung out with a marvelous hypnotizing swing. Suggestions of such rhythm beaten out by a ragged urchin on the end of an empty kerosene oil-can first aroused me to the beauty and power of Indian music."

The Indian drummer can obtain the most fascinating rhythm from a mud pot, and some of them are great experts at this pot-drumming. The **mridanga** and **tabla** are both played in the same way, the only difference being that, in the case of the table, the two heads are on two small drums, and not on the same drum. The **Mridanga** or **Mardala** is the most common and probably the most ancient of Indian drums. It is said to be invented by Brahma to serve as an accompaniment to the dance of Shiva, in the honor of his victory over Tripurasura; and Ganesha, his son, is said to have been the first one play upon it. The word Mridanga or Mardala means 'made of clay' and probably therefore its body was originally of mud. Other drums include Pakhawaj, Nagara or Bheri or Nakkara, Dundubhi Mahanagar or Nahabet, Karadsamila, Dhol, Dhoki, Dholak and Dak. Damaru, Nidukku, or Budhudaka, Udukku, Edaka and many others.

In the **Ramayana** mention is frequently made of the **singing of ballads**, which argues very considerable development of the art of music. The poem composed by the sage Valmiki is said to have been sung before King Dasratha. The Ramayana often makes use of musical similes. The humming of the bees reminded him of the music of stringed instruments, and the thunder of the clouds of the beating of the mridanga. He talks of the music of the battlefield, in which the twanging and creaking of the bows takes the place of stringed instruments and vocal music is supplied by the low moaning

of the elephants. Ravana is made to say that “he will play upon the lute of his terrific bow with the sticks of his arrows.” Ravana was a great master of music and was said to have appeased Shiva by his sublime chanting of Vedic hymns.

The **Mahabharata** speaks of seven Svaras and also of the Gandhara Grama, the ancient third mode. The theory of consonance is also alluded to.

The **Mahajanaka Jataka** (c. 200 B. C) mentions the four great sound (parama maha sabda) which are conferred as an honor by the Hindu kings on great personages. In these drums is associated with various kinds of horn, gong and cymbals. These were sounded in front of a chariot which was occupied, but behind one which was empty. The car used to go slowly round the palace and up what was called ‘the kettle-drum road’. At such a time they sounded hundreds of instruments so that ‘it was like the noise of the sea.’ The Jataka also records how Brahmadatta presented a mountain hermit with a drum, telling him that if he beat on one side his enemies would run away and if upon the other they would become his firm friends.

In the Tamil books **Purananuru** and **Pattupattu** (c. A.D 100-200) the drum is referred to as occupying a position of very great honor. It had a special seat called *murasukattil*, and a special elephant, and was treated almost as a deity. It is described as ‘adorned with a garland like the rainbow.’ One of the poets tells us, marveling at the mercy of the king, ‘how he sat unwittingly upon the drum couch and yet was not punished.’ Three kinds of drums are mentioned in these books: the battle drum, the judgment drum and the sacrificial drum. The battle

drum was regarded with same the veneration that regiments used to bestow upon the regimental flag. One poem likens the beating of the drum to the sound of a mountain torrent. Another thus celebrates the virtues of the drummer.

“For my grandsire’s grandsire, his grandsire’s grandsire.  
Beat the drum. For my father, his father did the same. So he for me.  
From duties of his clan he has not swerved. Pour forth for him  
one other cup of palm tree’s purest wine..”

The early Tamil literature makes much mention of music. The **Paripadal** (c. A.D 100-200) gives the names of some of the svaras and mentions the fact of there being seven Palai (ancient modes). The yal is the peculiar instrument of the ancient Tamil land. No specimen of it still exists today. It was evidently something like the vina but not the same instrument, as the poet **Manikkavachakar** (c. A. D 500-700) mentions both in such a way as to indicate two different instruments. Some of its varieties are said to have had over 1,000 strings. The **Silappadigaram** (A. D. 300), a Buddhist drama, mentions the drummer, the flute player, and the vina as well as the yal, and also has specimens of early Tamil songs. This book contains some of the earliest expositions of the Indian musical scale, giving the seven notes of the gamut and also a number of the modes and ragas in use at that time. The latter centuries of the Buddhist period were more fertile in architecture, sculpture and painting than in music. The dramas of **Kalidasa** make frequent references to music and evidently the rajahs of the time had regular musicians attached to their courts. In the **Malavikagnimitra** a song in four-time is mentioned as a great feat performed at a contest between two musicians. The development of the drama after Kalidasa meant the development of music as well, as all Indian drama is operatic. ‘The temple and the stage were the great schools of Indian music.’

The oldest detailed exposition of Indian musical theory which has survived the ravages of ants and the fury of men is found in a treatise called **Natya Sastra** or the science of dancing, said to have been composed by the **sage Bharata**. There are nine chapters of the Natya Sastra that deal with music proper. These

contain a detailed exposition of the svaras, srutis, gramas, murohansas, jatis. A translation of a portion of this chapter appeared in Mr. Clement's Introduction to Indian Music, and there is a complete French translation by Jean Grosset.

The seventh and eighth centuries of our era in South India witnessed a religious revival associated with the **bhakti movement** and connected with the theistic and popular sects of Vishnu and Shiva. This revival was spread far and wide by means of songs composed by the leaders of the movement and so resulted in a great development of musical activity among the people generally and in the spread of musical education. **Sangita Makaranda**, said to be by Narada, but not Narada Rishi as his name is mentioned in the book, was probably composed between the eighth and eleventh centuries. He gives a similar account of the Gandhara Grama to that of Sangita Ratnakara. Musical sounds are divided into five classes according to the agency of productions, as nails, wind etc. The 18 Jatis of Bharata are given and he enumerates 93 ragas.

### **In Shiva's temple, stone pillars make music - an architectural rarity**

Shiva is the Destroyer and Lord of Rhythm in the Hindu trinity. But here he is Lord Nelliayappar, the Protector of Paddy, as the name of the town itself testifies — nel meaning paddy and veli meaning fence in Tamil. Prefixed to nelveli is tiru, which signifies something special — like the exceptional role of the **Lord of Rhythm** or the unique musical stone pillars in the temple. In the **Nelliayappar** temple, gentle taps on the cluster of columns hewn out of a single piece of rock can produce the keynotes of Indian classical music. **“Hardly anybody knows the intricacies of how these were constructed to resonate a certain frequency. The more aesthetically inclined with some musical knowledge can bring out the rudiments of some rare ragas from these pillars.”**

The Nelliayappar temple chronicle, Thirukovil Varalaaru, says the nadaththai ezhupum kal thoongal — **stone pillars that**

**produce music — were set in place in the 7th century during the reign of Pandyan king Nindraser Nedumaran.** Archaeologists date the temple before 7th century and say it was built by successive rulers of the Pandyan dynasty that ruled over the southern parts of Tamil Nadu from Madurai. Tirunelveli, about 150 km south of Madurai, served as their subsidiary capital.

**Each huge musical pillar carved from one piece of rock comprises a cluster of smaller columns and stands testimony to a unique understanding of the “physics and mathematics of sound.”** Well-known music researcher and scholar Prof. Sambamurthy Shastry, the **“marvellous musical stone pillars”** are **“without a parallel”** in any other part of the country. **“What is unique about the musical stone pillars in the Tirunelveli Nellaiyappar temple is the fact you have a cluster as large as 48 musical pillars carved from one piece of stone, a delight to both the ears and the eyes,”** The pillars at the Nellaiyappar temple are a combination of the Shruti and Laya types. **This is an architectural rarity and a sublime beauty to be cherished and preserved.**

(source: In Shiva’s temple, pillars make music)



## 11. Musical Instruments

The word “*Music*” comes from the Greek word “*Mousiki*” which means the science of the composing of melodies.



Music is believed to be either a power-substance or a means to please the Gods. Music is considered to attract Gods and to grant the desired results to the musicians.

*Sama Veda* is linked to music through *yajna*. It was customary to invoke and invite deities by singing their hymns; and to recite the selected *riks* (mantras) while the rituals were being performed, and such selection into a collection; came to be known as “*Sama Veda Samhita*”.

### **Definition of Musical Instruments**

A musical instrument is a device constructed or modified for the purpose of making music. In principle, anything that produces sound can serve as a musical instrument. The term “musical instrument”, however, is generally reserved for items that have a specific musical purpose such as a *piano*. The academic study of musical instruments is called *organology*.

Musical instruments are the tools of musicians, on which one can play music. The musician becomes more skilled, like other craftsmen, when he/she becomes more capable of producing



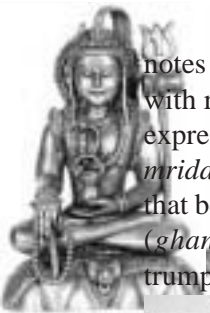
great works with his/her tool.

### Mythological references

The string instrument “*veena*”, the primordial percussion instrument “*damaru*”, and the wind instrument “*flute*” form a special trinity among Indian musical instruments. It is believed that these instruments are played to create the three components of music, melody, rhythm, and expression by an ensemble of divine



instrumentalists.

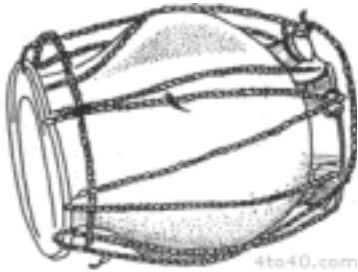


The *veena* of Goddess Sarasvati creates the Vedic musical notes (*swara*), the *damaru* of Lord Shiva ties everything together with rhythm (*tala*), and the flute of Lord Krishna is the source of expression and memorization. Lord Ganesha, is the maestro of *mridang*, an offspring of the *damaru* *Skanda Purana* tells us that besides the sound of *Pranava* (*Omkar*), the sounds of the bell (*ghanta*), the *mridang*, and the conch (*shankh*) used as a trumpeting announcement of all sorts, are the favorite of Lord



Vishnu.

Interestingly a musical instrument has been named after Shiva as” Rudra Veena”.



*Vedic* rituals also gave a prominent place to the drum, particularly the *dundubhi* (an ancient hide instrument covered with deerskin).

In *Atharva Veda* an invocation of Dundubhi goes thus, “Oh *dundubhi*, you who are made of wood (*vanaspati*) and strident in sound act as a hero. By your high pitched sound strike terror in the enemies and, desirous of victory, roar like a lion. As a bull in rut amongst cows, so do you run amuck amongst the enemies”.

The great acharya, *Sankara Bhagavadpada* describes *Devi Meenakshi* as *Veena venu mridanga vadyarasikam* in *Meenakshi Pancharatnam*. The descriptions of the Divine Mother by the eminent poet *Kalidasa* are often as playing veena (*Manikya veenamupalalayantim*) in *Syamala Dandakam*, *Veena sankrantahastam* in *Navaratna malika stotram*.

The great epics, *Ramayana* and *Mahabharata* also speak of *veena*. In *Ramayana* we find mention of the *Vipanchi veena* with nine strings. The princess *Lava* and *Kusa* are said to have used the *Ekatantri veena*, (one string) in the *Ramayana Gana* in Lord *Rama*’s court.



*Hermes* the Greek God is said to have invented the “lyre” (a musical instrument).

*Sekhmet* and *Bes* were sometimes associated with percussion instruments, in particular with frame drums. The *sistrum* and the *menat*, two small flat slabs of wood or ivory similar to a castanet, were generally dedicated to *Hathor*, the goddess

of banquets and music making.

The “*Aeolian harp*” is a box-shaped musical instrument having stretched strings on which the movements of the wind produce varying sounds. Its name comes from the Greek god of the winds, *Aeolus* “*Bes*”, is worshipped as the Egyptian god of music and dance, the god of war and slaughter, and a destroying force of nature. He was also a protector of children.

The Bible is rich with references to music and the role that music played in the social, political, and religious aspects of ancient Israel.

IN church music, the organ is perhaps the first instrument to be considered. In 951, *Elfeg*, the Bishop of Winchester had built in his cathedral a great organ which had four hundred pipes and twenty-six pairs of bellows, to manage which seventy strong men ssary.



ic has traditionally been one of the more controversial e Muslim world. While all Muslim scholars have always nd even encouraged chanting the call to prayer and the e permissibility of other forms of music, especially al music, was banned. While “orthodox” Islam looks usic, many Sufi traditions seek to utilize its emotive and power towards the goal of dhikr. Frequently, a spiritual *sheikh* (called a *pir* in certain languages) will lead disciples in these practices in communal rites of remembrance. One central form of group dhikr is called *Sama*’. While *Sama*’ literally means “listening,” it has the connotation of a spiritual concert of sacred music, often with dance.

### Origin of Musical Instruments

Among the first devices external to the human body, considered to be instruments are rattles, stompers, and various drums. These earliest instruments evolved due to the human motor impulse to add sound to emotional movements such as dancing.

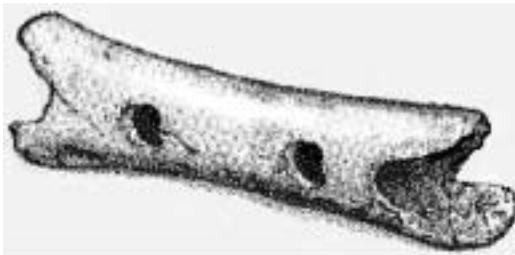
Eventually, some cultures assigned ritual functions to their musical instruments.

The Indus civilization's excavations have thrown up clay whistles and wind instruments made of bone. Animal horn is one of the earliest trumpets we know of, as horns of oxen and buffaloes are commonly met with, as instruments from very ancient times. Old Jewish texts mention the use of a goat or ram horn. It was made by steaming the horn till it became soft when the inner marrow was removed and the horn bent.

Humans eventually developed the concept of using musical instruments for producing a melody.

### **Archaeological findings**

Musical instruments are almost universal components of human culture: archaeology has revealed pipes and whistles in the Paleolithic period and clay drums and shell trumpets in the Neolithic period. It has been firmly established that the ancient city cultures of Mesopotamia, Archaeological findings about pre-historic man, do tell us that apart from hunting, there are evidences of dancing alongside with symbolic musical instruments.



**Ancient bone flutes are the earliest musical instruments known to date.**

Images of musical instruments begin to appear in Mesopotamian artifacts in 2800 BCE or earlier. Beginning around 2000 BCE, Sumerian and Babylonian cultures began delineating two distinct classes of musical instruments due to division of labor and the evolving class system. Popular instruments, simple and playable by anyone, evolved differently from professional instruments whose development focused on effectiveness and skill. Despite this development, very few musical instruments have been recovered in Mesopotamia. Historians have been able to

distinguish six idiophones used in early Mesopotamia: concussion clubs, clappers, sistras, bells, cymbals, and rattles. Innumerable varieties of harps are depicted, as well as lyres and lutes, the forerunner of modern stringed instruments such as the violin.

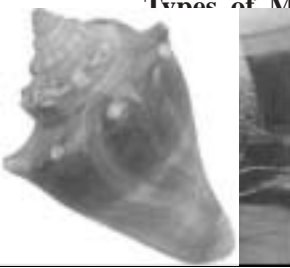
There is also evidence of seals, toys, games and stringed musical instruments in the Indus Valley. A harp-like instrument depicted on an Indus seal and two shell objects indicate the use of stringed musical instruments.

Among the findings from the tombs of “Ba” people, an ethnic group living in eastern Sichuan and western Hubei provinces in ancient China, (1600–c.1100 BC) are *chunyu* and *zheng*, two musical instruments used by ancient rulers to call on their troops.

Musical instruments used by the Egyptian culture before 2700 BCE bore

striking similarity to those of Mesopotamia and ancient Egyptian tomb painting depict flute players, (1350 BC)

### **Types of Musical instruments and developments**



*adya* are so many in numbers and variety that it is difficult for their beginning and sometimes even classification is complicated. Today there are in the world harps, lyres, dulcimers, zithers and lutes and in each class there are many varieties; methods of playing these are also numerous.

As of Greek origin, Musical instruments are classified as wind, strings, and percussion instruments, The scheme was later expanded by Martin Agricola, who distinguished plucked string instruments, such as guitars, from bowed string instruments, such as violins.

Musical instruments have been used since earliest times for religious ceremonies and continue to the present day. Hindus use conch, bells, and drums in their temples. There are many references to instruments in The Old Testament was played as an important part in Jewish worship. It is observed that the early Christians in the eastern Mediterranean, used instruments in their services. Buddhist cultures are rich in instruments, particularly bells and drums.

Music seems to be a primal love of people. It seems that as new ways were found to make music, development of instruments spread quickly. So there are ancient drums, harps and whistles in Asia that look very similar to ancient instruments in Africa, Europe and the Americas. Many modern instruments are refinements of these very primitive instruments. Very recently with the development of electronics the method of making music has dramatically changed.

### **Classification of Musical Instruments**

As classified by Musicologist Curt Sachs, Musical Instruments are identified to five segments, based on the sound produced by the vibrating material. This system was later named “*Sachs-Hornbostel*” system.

#### ***Idiophones – Self sounding Instruments:***

They are of naturally sonorous material. They may be struck, shaken, plucked or rubbed. A few examples are bells and cymbals.

#### ***Membranophones – Percussion Instruments:***

Instruments producing sound by means of a stretched skin or membrane. Examples are drums.

#### ***Aerophones – Wind Instruments:***

The sound is caused by vibrating air in a tube by the players compressed lips set the air in motion. Examples are flute and Saxophone.

#### ***Chordophones – String Instruments:***

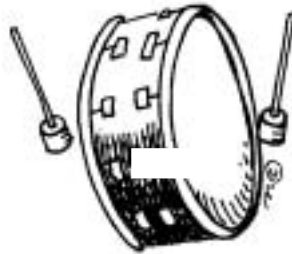
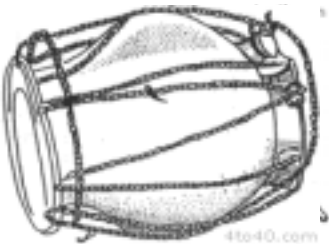
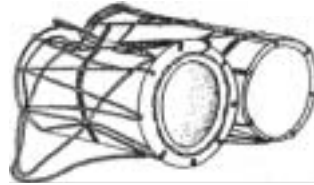
Instruments with strings stretched from end to end of a board. They are struck or plucked to produce musical notes.

### ***Electrophones Instruments - Electronic***

Using Electronic circuits, and amplification of sounds.

### **Percussion Instruments**

Membranophones are called *avanaddha vadya* in musical literature in India. *Naddha* means “to be covered”; therefore, an instrument wherein a vessel or a frame is covered with leather is an *avanaddha vadya*.



One of the earliest ways of making a drum was to fell a tree and scoop out the inside, thus obtaining an easily available hollow cylinder. This could be covered with skin on one or two sides producing a drum.

Early drums made of pottery therefore exhibit the same variety in shapes and sizes; spherical pots, shallow pans, long necked jars and so on. Later brass and metal frames formed part of the drums.



Drums of different shapes have been developed, in each region to suit the local needs.

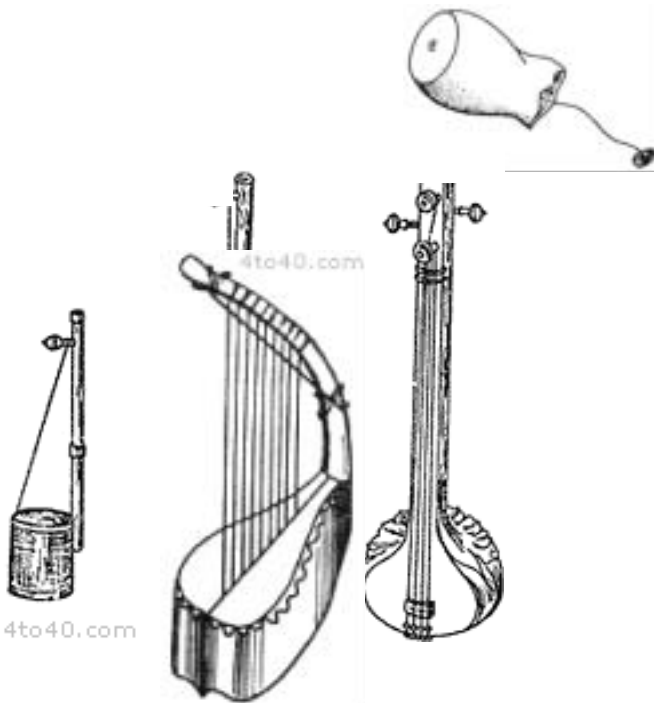
## **STRINGED INSTRUMENTS**

A string or stringed instrument is a musical instrument that produces sound by means of vibrating strings. In the Hornbostel-Sachs scheme of musical instrument classification they are called chordophones. The most common string instruments in the string family are Violin, Viola, Cello, Double bass, Guitar, Harp, Veena, Sarangi, and Mandolin.

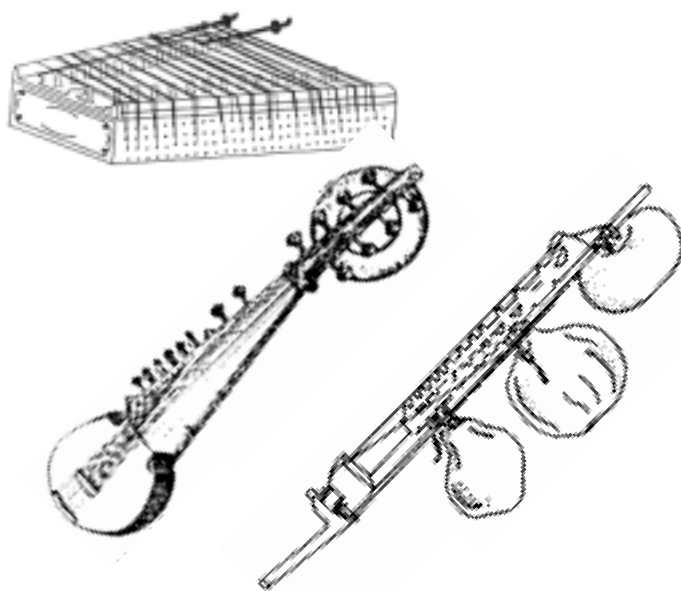


*These instruments are further classified as under.* Plucking (*Italian: Pizzicato*) is used as the sole method of playing, on instruments such as the Guitar, Sitar, Banjo, Mandolin and Harp, either by a finger or thumb, or by some type of plectrum. This category includes the keyboard instrument the Harpsichord which formerly used feather quills (now plastic plectra) to pluck the strings.

Bowing (*Italian: Arco*) is a method used in some string instruments, including the Violin, Viola, Cello and the Double bass, where it is played by a bow consisting of a stick with many hairs stretched between its ends. Bowing the instrument's string causes a stick-slip phenomenon to occur, which makes the string vibrate.



The third common method of sound production in stringed instruments is to strike the string with a hammer. By far the most well-known instrument to use this method is the piano (sometimes



considered a percussion instrument), where the hammers are controlled by a mechanical action; another example is the hammered dulcimer where the player holds the hammers, as in Santur.

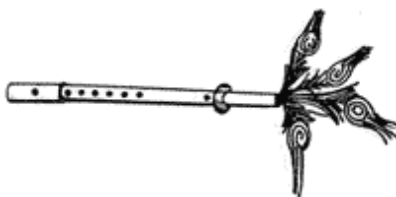
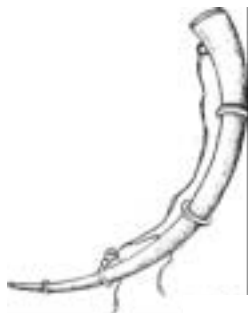
### **Wind Instruments**

A wind instrument is a musical instrument that contains some type of resonator (usually a tube), in which a column of air is set into vibration by the player blowing into (or over) a mouthpiece set at the end of the resonator. The pitch of the vibration is determined by the length of the tube and by manual modifications of the effective length of the vibrating column of air. To make a sound on some wind instruments you have to blow through a reed; others require buzzing into a metal mouthpiece.

It is, therefore, not surprising that the pre-historic instruments found are whistles, bone trumpets and bone flutes. Paleolithic wind instruments of any consequence are bone flutes without finger holes. Later on we come across flutes with holes, as well as conch shells.

The wind-pipe goes as far back as the stone ages and was

found all over the Eastern hemisphere in ancient times.



As for instruments like the aboe, the shehnai and the nagasvaram, they are considered to be of recent origin.

Wind instrument may be classed under two groups. The first one has no mechanical reeds. This category comprises bugles, trumpets, horns, different types of flutes. The second group has one or two mechanical reeds fitted to a tube. This comprises saxophone, clarinet, bag-pipe.

### **Modern Electronic Instruments.**

A keyboard instrument is a musical instrument played using a musical keyboard. The most common of these is the piano.



Other widely used keyboard instruments include various types of organs as well as other mechanical, electromechanical instruments.

### **Classical Musical instruments - India**

Classical musical instruments fall under the classification of one of four types of instrument, brass, woodwinds, percussion and strings.

Broadly speaking, Carnatic music developed in the south of the country, while Hindustani is indigenous to the north. During the Muslim invasion of Northern India, Indian music came to be divided into the Northern Hindustani music and the southern Carnatic style of music.

Carnatic music is the classical music of Southern India. The basic form is a monophonic song with improvised variations. Singing, and the voice as an instrument, is very important. Indian music is based on relative positioning and thus, notes are not a fixed pitch.

Carnatic music is based on a system of 72 melakarta ragas,

called janaka ragas, and Thai, or mother ragas, which function as creator ragas. The seven basic swaras occupy various swara sthanas and produce a total of sixteen swaras that form the basis of the raga scheme. Instrumental melody rather than harmony is stressed and performances are usually in a chamber music setting. Each song is organized into three categories, the alapana, the krithi, and the niraval. Important instruments are the veena, a large resonant fretted plucked string instrument, and the bamboo flute, which is the most important solo instrument.

Similar to Carnatic classical music, the two fundamental elements of Hindustani classical music are *raag* and *taal*.

The *svaras* in Hindustani music have a different nomenclature in comparison to Carnatic music. The 12 notes are called *Shadja*, *Komal Rishabha*, *Shuddha Rishabha*, *Komal Gaandhaara*, *Shuddha Gaandhaara*, *Shuddha Madhyama*, *Tivra Madhyama*, *Panchama*, *Komal Dhaivata*, *Shuddha Dhaivata*, *Komal Nishaadha* and *Shuddha Nishaadha*.

*Raag* is the intricate system of scales and associated melodic patterns. *Raags* express melodic structure. In their numerical ratios, the scales and melodic patterns correspond with moods, colors, seasons, and hours of day and night.

This time-theory which governs the *raags* is a unique feature of Hindustani music. There are about 200 main *raags*, each of which is defined by its unique combination of scale-pattern, dominant notes, and specific rules to be followed in ascending or descending and certain melodic phrases associated with it.

The Hindustani music's counterparts of the gamakams in Carnatic music are the *meends*. The *meends* are not as demanding as the *gamakams*, but they are essential for correct portrayal of certain *raags*.

The instruments used in the medieval era by musicians from both styles of music included the *veena*, the *sitar*, the *sarod*, the *shehenai*, the *tabla*, the *harmonium* and the *pakhavaj*, to name just a few.

## TANPURA



*Tanpura* is a four or five stringed instrument which gives the essential drone background to all Indian music.

## SARASWATI VEENA

*Saraswati veena* has an interesting construction. It has a body made of wood, generally, *jack wood*. The highest quality *veenas* have the entire body carved from a single block of wood, while the ordinary *veenas* have a body which is carved in three sections (resonator, neck and head). There are 24 frets made of brass bars set into wax.



There is another resonator at the top of the neck of the veena. There are seven strings out of which three are for *tala*.

## VIOLIN

*Violin* was introduced to India about 300 years ago and is a very important string instrument in the South of India. It is played in a sitting position, by South Indian musicians and is held between the right foot and the left shoulder.



## VICHITRA VEENA

*Vichitra Veena* is comparatively a recent addition to the Veena family. It is a fretless stringed instrument with four main



strings, three drones and rhythm strings and eleven to thirteen resonating strings. The strings are plucked by a plectrum on the index or middle finger of the right hand.

## GOTTUVADYAM

*Gottuvadhyam* also known as the *chitravina*, is an instrument played in Southern India. *Gottuvadhyam* has an interesting construction. It resembles the *Saraswati veena* in its general form. It has six main playing strings which pass over the very top of the instrument. It has three *thalam* strings at the side, and a series of sympathetic strings which pass under the main strings. It is played with a slide in a manner somewhat like a Hawaiian guitar.



## SAROD

*Sarod* is another popular stringed instrument. The body is carved from a single piece of well-seasoned teakwood and the belly covered with goat skin. There are four main strings, six rhythm and drone strings and fifteen sympathetic strings, all made of metal. These are played by striking with a plectrum made of a coconut shell.



## SARANGI

The name derives from *Sau Rangi* meaning 100 colours. Sarangi is played with a bow and has four main strings and as many as forty resonant strings. It is generally used to accompany singers.



**ESRAJ**

*Esraj* is played with a bow and has many strings. It is one of the major

**Instruments of North India.****SITAR**

*Sitar* is the most popular stringed instrument of India and has been in use for a long time. It is fashioned from a seasoned gourd and teakwood and has twenty metal frets with six or seven playing strings and nineteen sympathetic strings below. It is played with a plectrum worn on the finger. Sitar has a long and complex heritage; its origin goes back to the ancient Veena.

**SANTOOR**

*Santoor* is a North Indian instrument originating from Kashmir. It has more than a hundred strings which run across a hollow rectangular box and the strings are struck by



a pair of slim carved walnut mallets

## FLUTE



*Flute* is a simple cylindrical tube of uniform bore and associated with Indian music since time immemorial. Flutes vary in size. Flute is held horizontally and is inclined downwards when it is played. To produce sound or melody one has to cover the finger holes with the fingers of the left and right hand. Variations in pitch are produced by altering the effective length of the air column.

## SHEHNAI

*Shehnai* is a traditional musical instrument, associated with auspicious occasions like marriages and temple processions. It is a double reed instrument with a tapering bore which progressively increases towards the lower side. The Shehnai has finger-holes to produce semi, quarter and micro-tones.



## NADASWARAM



The *nadaswaram* (also called *nagaswaram*) is one of the most popular classical wind instruments of South India and the world's loudest non-brass acoustic instrument. It is similar being played in temples and religious and auspicious functions.

## HARMONIUM

*Harmonium* is a traditional and popular musical instrument of India. The harmonium has a keyboard of over two and one-half octaves and works on a system of bellows. The keyboard is played with the right hand while the left hand is to operate the bellows.



## TABLA



*Tabla* the most popular musical instrument used in North India consists a pair of drums- the *Tabla* and the *Bayan*. The *Tabla* is made of wood and whereas its head is made of stretched animal skin. Finer tuning of *Tabla* is done by striking the rim of the *Tabla* with a small hammer. The *Bayan* is the bass drum and is usually made of metal with a stretched skin head. Both drums have a black spot in the center made of manganese or iron dust.

## PAKHAWAJ

*Pakhawaj* is a barrel-shaped drum with two heads which are made of layers of skin. The heads of *Pakhawaj* are expanded by leather straps which run along the sides of the body over small cylindrical wooden blocks that are used for tuning.



## MRIDANGAM



*Mridangam* is one of the most popular classical instruments of South India. *Mridangam* is made of a single block of wood. It is a barrel-shaped doubleheaded drum, the right head being smaller than the left. The two heads are made of layers of skin. The *mridangam* is played with hands.

## KANJIRA

*kanjira* or *ganjira*, a frame drum used primarily in concerts of Carnatic music as a supporting instrument for the *mridangam*



## GHATAM

*Ghatam* is one of the oldest percussion instruments of South India. The *Ghatam* is a



mud pan with a narrow mouth. From its mouth, it slopes outwards to form a ridge. Ghatam is made mainly of clay baked with brass or copper filings with a small amount of iron filings. The Ghatam produces fast rhythmic patterns. Ghatam is generally a secondary percussion instrument accompanying mridangam.

## JALATARANGAM

*Jaltarangam* consists of a set of eighteen porcelain cups of varying sizes. The cups are arranged in a semi-circle before the performer, in decreasing order of size. The largest cup is to the left of the performer whereas the smallest to his right. Water is poured into the cups and the pitch is changed by adjusting the amount of water in the cup. The cups are struck with two thin bamboo sticks.



## MORSING



*Morsing* is a percussion instrument mainly used in the Carnatic music. It consists of a metal ring in the shape of a horseshoe with two parallel forks which form the frame, and metal tongues in the middle, between the forks, fixed to the ring at one end and free to vibrate at the other. The metal tongue is bent at the free end in a plane perpendicular to the circular ring so that it can be struck and is made to vibrate. This bent part is called the trigger. The morsing is placed between the teeth and held firmly in the hand and is struck using the other hand to produce sound. Movement of the player's tongue, and blowing and sucking of air through the instrument produces different sounds or overtones.

## **Musical Instruments around the world**

Music has been, and continues to be, important to all people around the world. Music is part of a group's cultural identity; it reflects their past and separates them from surrounding people. Music is rooted in the culture of a society in the same ways that food, dress and language are. Music and different musical styles spread to different areas through migration of people. As people move and share their music with other people, musical styles change. People listen to different music in different countries. The language sung may have a different sound. Favorite musical instruments may be different. People have different musical tastes.

Influences from a variety of cultures can often be seen in different types of music and the musical instruments that are being adopted.

### **: : Chinese Instruments : :**



### **: : Arab Instruments : :**



# **:: Egyptian Instruments ::**

**:: Japanese Instrument ::**

**:: Russian Instrument ::**



**Brazilian Instruments ::**



**: : African Instruments : :****: : Scottish Instrument : :****Museums – Musical Instruments.**

Museums play a vital role in preserving and honoring our history and culture. Just as all other museums, a music museum is a specialized institution that collects preserves and documents the treasures of musical history. There are a variety of museums dedicated to the history and variety of music all over the world. The collections

at music museums include musical instruments and artifacts that revive the history and music of popular musicians and artists. These Museums are established in many parts of the world. Some of the famous Museums are:

***National Museum New Delhi, India***

This is one of the most prestigious and well known Indian Museums and has a large collection of musical instruments. On display are Classical, folk and Western instruments divided into interesting categories such as stringed instruments, Percussion instruments and wind instruments.

***Government Museum, Chennai, India***

The main galleries include display of Indian Musical Instruments of the Mridangam, Tabla, Kashtatharang, Pancha Muka Vadyam, Jalatarangam, Balasaraswati, Glass Dolak, and Nagara.

***International Bluegrass Music Museum, Owensboro, Kentucky***

Displays the history of bluegrass music. This is done by using films, recordings, interpretive exhibits, posters & costumes etc.

***National Music Museum, Vermillion, South Dakota, USA***

Founded on the campus of the University of South Dakota, this Museum is home to thousands of some of the most famous and world renowned collections of European, American and non-Western instruments. This museum is visited by thousands of visitors who come here to see some of the earliest and well preserved instruments.

***Debenice Antique Music World, Franklin, Pennsylvania USA***

Holds a collection of automatic music machines and musical instruments -Calliopes, Carousel Band Organs, Music Boxes, Nickelodeons etc

***Schubert Club of Musical Instruments, Saint Paul, Minnesota***

The museum has multiple galleries out of which the main gallery displays many keyboard instruments. Other items on display include music boxes.

***American Jazz Museum, Kansas City, MO***

This museum is visited by students of Music, Researchers, and many scholars as the display exhibits include educational programs. The Museum also has a Jazz Club, Art center and a Blue Room.

***John Lennon Museum, Saitama City, Saitama, Japan***

The museums preserve knowledge and information about John Lennon's musical career and his life. On display, among other things is oko Ono's collection of his memorabilia.

***The Scots Musical Museum, Scotland***

Preserves, the tradition of Music of Scotland.

***The Beatles Story Exhibition, Liverpool's Albert Dock***

It is a must visit for Beatles' fans which brings alive the music, life and culture of the Beatles.

***Musical Instrument Museum (MIM) - Brussels, Belgium.***

Here one can find rare and ancient instrument from around the world and also provides a platform for students, researchers and performers of music to learn and grow.

***Bob Marley Museum, Kingston, Jamaica***

This museum is dedicated to the king of Rggae Bob Marley.

***Reid Concert Hall Museum of Instruments, Edinburgh U.K.***

Having a focus on European Instruments, this museum houses stringed, brass, woodwind and percussion instruments from various parts of the world and different periods.

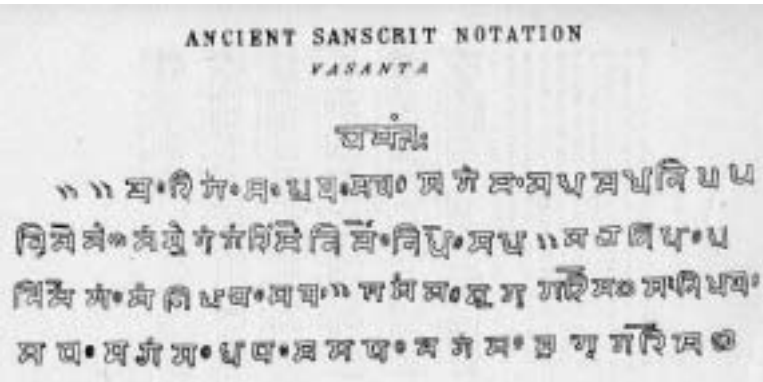


## 12. Some Ancient Musical Authorities

Among important landmarks of the literature on music must also be counted portions of certain Puranas, particularly the Vishnu **Dharmottara**, **Markandeya Purana** and **Vayu Purana**. The Hindus claim a great antiquity for these Puranas and this seems to be corroborated by the technical terms used in reference to music. The Sanskrit authors on music can be divided into four main periods. The first period is those whose names are mentioned in the Puranans and in the Epics (Mahabharata and Ramayana), the second that of the authors mentioned in the early medieval works (Buddhistic period), the third period is that of the authors who

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### **First Period - (The Vedic/Puranic/Epic Period)**

Narada, Bharata, Nandikeshvara, Arjuna, Matanga, Kohala, Dattila, Matrigupta, and Rudrata and others.

### **Second Period**

Abhinava Gupta, Sharadatanaya, Nanya Bhupala, Parshvadeva and Sharngadeva, and others.

### **Third Period**

Udbhata, Lollata, Shankuka, Utpala Deva, Nrisimha Gupta, Bhoja King, Simhana, Abhaya Deva, Mammata, Rudrasena, Someshvara II, Lochana Kavi (Raga Tarangini), Sharngadeva (Sangita Ratnakara), Jayasimha, Ganapati, Jayasena, Hammira, Gopala Nayak and others.

### **Fourth Period**

Harinayaka, Meshakarna, Madanapala Deva, Ramamatya (Svara-mela Kalanidhi), Somanatha (Raga Vibodha), Damodhara Mishra (Sangita Darpana), Pundarika Vitthala (Shadraga Chandrody, Raga Mala, Raga Manjari), Somanatha, Govinda Dikshita, Basava Raja, and others.

The first North Indian musician whom we can definitely locate both in time and place is **Jayadeva**, who lived at the end of the 12th century. He was born at Kendula near Bolpur, where lived Rabindranath Tagore, the poet, laureate of Bengal and modern India. Jayadeve wrote and sang the **Gita Govinda**, a series of songs descriptive of the love of Krishna, and the bhakti movement. The Gita Govinda was translated by Sir Edwin Arnold under the name of The Indian Song of Songs. In these songs Radha pours forth her yearning, her sorrow and her joy and Krishna assures her of his love.

**Sarangadeva** - (1210- 1247 A D) one of the greatest of ancient Indian musical authorities and one who still inspires reverence in the minds of India's musicians. He lived at the court of the Yadava dynasty of Devagiri in the Deccan. at that time the Maratha Empire extended to the river Kaveri in the south, and it is probable that Sarngadeva had come into contact with the music of

the south as well as the north. His work, the Sangita Ratnakara shows many signs of this contact. It is possible that he was endeavoring to give the common theory which underlies both systems.

**Gopala Nayaka or Bijubawara** (1295-1315) a musician from the court of Vijayanagar. The 14th and 15th centuries are the



most important in the development of the northern school. It was the time of the Muhammed conquest. Many of the emperors did a great deal to extend the practice of music of the earlier Hindu rajahs, and most of them had musicians attached their courts. Amir Khusru was a famous singer at the court of Sultan Alla-ud-din (A D 1295-1316). He was not only a poet and musician, but also a soldier and statesman. There is a story told of a contest between Amir

Khusru and Gopal Naik, a musician from the court of Vijayanagar. While Gopal was singing a beautiful composition, Khusru hid under the throne of the king and afterwards imitated all the beauties of Gopal's melodies. Muhammadan historians relate that, when the Moghuls, completed the conquest of the Deccan, they took back with them to the north many of the most famous southern musicians, in the same way that they took toll of the Indian architects and sculptors for their new buildings.

Bharata, Iswara, Parana and Narada were among the great Hindu musicians of ancient India. In more recent times, however, Naik Gopal and Tansen have been the most celebrated ones. About Naik Gopal, **Arthur Whitten** says: "Of the magical effect produced by the singing of Gopal Naik and of the romantic termination to the career of the sage, it is said that he was commanded by Akbar to sing the raga deepak, and he, obliged to obey, repaired to the river Jumna, in which he plunged up to his neck. As he warbled the wild and magincal notes, flames burst

from his body and consumed him to ashes.” He adds: “It is recorded of Tansen that he was also commanded by the Emperor Akbar to sing the sri, or night raga, at midday, and the power of the music was such that it instantly became night, and the darkness extended in a circle around the palace as far as his voice could be heard.” India, it seems, produced Orpheuses even so late as the 17th century A.D.

**Dr. Tennet** says: “If we are to judge merely from the number of instruments and the frequency with which they apply them, the Hindus might be regarded as considerable proficient in music.”

**Lochana Kavi** - The Ragatarangini, was composed by Lochana Kavi and probably belongs to this period. The major portion of this work is devoted to the discussion of a number of songs by a poet named Vidyapati, who flourished in the 15th century at the court of the Raja Siva Singh of Tirhut. The author also describes the current musical theories of the day, and groups the ragas under twelve that or fundamental modes.

**Chaitanya** (A.D. 1485-1533) - The development of the bhakti revival in Northern India and Bengal under Chaitanya was accompanied by a great deal of musical activity, and it was at this time that the popular musical performances, known as Sankirtan and Nagarkirtan were first started.

**Swami Haridas** - was a great Hindu saint and musician who lived on the banks of Brindaban, the center of the Lord Krishna on the banks of the Jamuna in the reign of Akbar. He was considered the greatest musician of his time. **Tan Sen**, a Gaudiya brahmin and the celebrated singer of Akbar’s court, was one of his pupils. Many tales are told about Tan Sen and Haridas. One of these tells how the Emperor after one of his performances asked him if there was anyone in the world who could sing like him. Tan Sen replied that there was one who far surpassed him. At once the Emperor was all anxious to hear this other singer and when told that he would not even obey the command of the Emperor to come to court, he asked to be taken to him. It was necessary for the



***Akbar and Tansen visiting Swami Haridas, Kishangarh, second half of the 18th century*** (courtesy: National Museum, New Delhi)

Emperor to go in disguise as the humble instrument carrier to his singer. They came to the hermitage of Haridas Swami on the banks of the Jamuna, and Tan Sen asked him to sing but he refused. Then Tan Sen practiced a little trick and himself sang a piece before his old master, making a slight mistake in doing so. The master at once called his attention to it and showed him how to sing it properly, and then went on in a wonderful burst of song, while the Emperor listened enraptured. Afterwards, as they were going back to the palace, the Emperor said to Tan Sen, “Why cannot you sing like that?” “I have to sing whenever my Emperor commands.” said Tan Sen, “but he only sings in obedience to the inner voice.”

**Tan Sen** Miyan Tansen or Ramtanu Pandey (1493 or 1506 – 1586 or 1589) is considered among the greatest composer-musicians in Hindustani classical music. He was an extraordinarily gifted vocalist, known for a large number of compositions, and also an instrumentalist who popularized and improved the rabab (of Central Asian origin). He was among the Navaratnas (nine jewels) at the court of the Mughal Emperor Akbar. Akbar gave him the title Miyan (an honorific, meaning learned man).

**Raja Man Singh of Gwalior**, one of the greatest of Akbar's ministers, was also a great patron of music and is have said to have introduced the Dhrupad style of singing. The Gwalior court has maintained its high musical traditions to the present day.

**Mirabai** - The heroic Mirabai (c. 1500) wife of a prince of the Udaipur clan and famous poetess and musician, and **Tulsi Das** (1584), the singer and composer of the Hindi Ramayana, are representatives of musical culture in North India.

**Pundarika Vitthal** - another musician during Akbar's reign. He lived at Burhanpur in Khandhesh and may have been asked to go to Delhi when Akbar took over Khandhesh in 1599. Pundarika wrote four works: Shadragachandrodaya, Ragamala, Ragamanjari, and Nartananirnaya: these have been recently discovered in the State Library of Bikanir.

**During the reign of Aurangzeb music went out of favor in the royal court.** A story is told of how the court musicians, desiring to draw the Emperor's attention to their distressful condition, came past his balcony carrying a gaily dressed corpse upon a bier and chanting mournful funeral songs. Upon the Emperor enquiring what the matter was, they told him that **music had died from neglect** and that they were taking its corpse to the burial ground. He replied at once, "Very well, make the grave deep, so that neither voice nor echo may issue from it."



### 13. Colonialist thinking of Indian music

A brief look at the position of the musical cultures of Asia in the history of music - primarily the cultures of India. Indian music is classical, and it is a sign of “colonialist” thinking when they are referred to as “folklore.” One often hears such nonsense when Indian music is performed; someone will say that Hariprasad Chaurasia, for instance, the master of the “divine flute,” plays “Indian folklore.” In a way, that is the same as calling a Mozart divertimento “Salzburg folklore,” or a Verdi opera “Milanese folklore,” or a Gershwin song “American folklore.”

**To call classical Indian music “folklore” is a sign of arrogance, making it sound as if classical music existed only in the European tradition, while all other traditions have folk music.**

Many of the great musical cultures outside of Europe and North America not only are of equal rank with Western music, but surpass it in certain fields. In terms of rhythm, for example, the music of Africa and that of India are far richer than almost anything brought forth in the West. Consider the talas, the rhythmic series of Indian music.

The music of India is richer in tonality than the music of the West, because it uses microtones. Its tone repertoire is almost twice as large as that of our music. The ears of music lovers in India have not yet been spoiled by our “well-tempered” scale.

*(source: Nada Brahma: The World is Sound - By Joachim-Ernst Berendt Inner Traditions Intl Ltd ISBN 0892813180 p157-158).*



## **14. Views about Indian Music**

Music has been a cultivated art in India for at least three thousand years. The chant is an essential element of Vedic ritual; and the references in later Vedic literature, the scriptures of Buddhism, and the Hindu epics show that it was already highly developed as a secular art in centuries preceding the beginning of the Christian era. Its zenith may perhaps be assigned to the Imperial Age of the Guptas - from the fourth to the sixth century A.D. This was the classical period of Sanskrit literature culminating in the drama of Kalidasa; and to the same time is assigned the monumental treatise of Bharata on the theory of music and drama. The cosmological aspect in Indian music, unlike that in Western counterpart, is of great importance. Indian ragas are to be played at specified times, such as in the morning or evening, or during spring or autumn etc.

There is much that is common to both the Hindu and European systems. Arthur Witten writes: "Their (Hindus) scale undoubtedly resembles our diatonic mode, and consists of seven sounds, which are extended to three octaves, that being the compass of the human voice. Their voices and music, like ours, are divided into three distinct classes. The bass, called *odarah*, or lowest notes; the tenor, called *madurrah*, or middle notes; the soprano, called the *tarrah*, or upper notes. The similarity of the formation of the ancient Hindu scale to our modern system is noteworthy. We name the sounds of our scales: Doh, Ray, Me, Fah, Sol, La, Te. That common in India is: Sa, Ray, Ga, Ma, Pa, Dha, Ne. The reason of this similarity is evident.

**Amir Khusrow** (1234-1325) poet, historian, and musician, who called himself a "Hindu Turk" was passionately involved with



Indian music. He wrote:

**“Indian music, the fire that burns heart and soul, is superior to the music of any other country.”**

*(source: Hinduism and Secularism: After Ayodhya - edited by Arvind Sharma p. 185).*

**Sir William Wilson Hunter** (1840 -1900) says:

**“A regular system of notation was worked out before the age of Panini, and seven notes were designated by their initial letters. This notation passed from the Brahmins through the Persians to Arabia, and was thence introduced into European music by Guido d’Arezzo at the beginning of the eleventh century.”**

According to **Albrecht Weber** (1825 -1901) “According to **Von Bohlen** and **Benfrey**, this notation passed from the Hindus to the Persians,” and from these again to the Arabs, and was introduced into European music by **Guido D’Arezzo** at the beginning of the 11th century.”

**Strabo**, the Greek historian wrote: “Some of the Greeks attribute to that country (India) the invention of nearly all the science of music. We perceive them sometimes describing the cithara of the Asiatics and sometime applying to flutes the epithet Phrygian. the names of certain instruments, such as naba and others, likewise are taken from barbarous tongues.”

**Colonel James Tod** says: “This naba of Strabo is possible the tabla, the small tabor of India. If Strabo took his orthography from the Persian or Arabic, a single point would constitute the difference between the N (nun) and the T (te).

*(source: Hindu Superiority - By Har Bilas Sarda p. 371- 373).*

**Sir William Jones** foremost Oriental scholar, who went to India in 1794, wrote **On the Musical Modes of the Hindus**, say:

**“The Hindu system of music has, I believe, been formed on truer principles than our own; and all the skill of the native composers is directed to the great object of their art, the natural**

expression of strong passions, to which melody, indeed, is often sacrificed, though some of their tunes are pleasing even to an European ear.”

“As to the notation, since every Indian consonant includes, by its nature, the short vowel a, five of the sounds are denoted by single consonants, and the two others have different short vowels, taken from their full names; by substituting long vowels, the time of each note is doubled, and other marks are used for a further elongation of them. The octaves above and below the mean scale, the connexion and accerration of notes, the graces of execution, or manner of finger in the instrument, expressed very clearly by small circles and eclipses, by little chains, by curves.

**H T Coleman** writes, “An account of the state of musical science amongst the Hindus of early ages and a comparison between it and that of Europe is yet a desideratum in Oriental literature. From what we already know of the science, it appears to have attained a theoretical precision yet unknown to Europe, and that too in a period when even Greece was little removed from barbarism.”

Coleman has written in his book, *Hindu Mythology*: “Of the Hindu system of music the excellent writer whom I have before mentioned (Sir William Jones), has expressed his belief that it has been formed on better principles than our own.”

(source: *Hindu Mythology - By H. T. Coleman* preface. p. ix).

**Lady Anne Campbell Wilson** author of *After five years in India, or, Life and work in a Punjaub district*, says: “An eminently poetical people,” as the ancient Hindus were, could not but have been eminently musical also. “The people of India are essentially a musical race.....To such an extent is music an accompaniment of existence in India, that every hour of the day and season of the year has its own melody.”

(source: *Hindu Superiority - By Har Bilas Sarda* p. 366).

**Dr. Ananda Coomaraswamy** (1877-1947) the late curator of Indian art at the Boston Museum of Fine Arts, and author of *The Dance of Shiva: Essays on Indian Art and Culture*, has

written:

“Music has been a cultivated art in India for at least three thousand years. The chant is an essential element of Vedic ritual; and the references in later Vedic literature, the epics, the scriptures of Buddhism, show that it was already highly developed as a secular art in centuries before the beginning of the Christian era. Its zenith may perhaps be assigned to the Imperial age of the Guptas - from the 4th to the 6th century A.D. This was the classic



*Ragini Todi, Malwa, late 17th century A.D. Legend has it that wild deer would come from the forest enchanted by the sound of the vina.*

period of Sanskrit literature, culminating in the drama of Kalidasa; and to the same time is assigned the monumental treatise on the theory of music and drama.”

“..it reflects emotions and experiences which are deeper, wider and older than the emotion or wisdom of any single individual. Its sorrow is without tears, its joy without exultation and it is passionate without any loss of serenity. It is in the deepest sense of the words all-human.”

(source: *The Wisdom of Ananda Coomaraswamy - presented by S. Durai Raja Singam 1979 p. 84 and The Dance of Shiva - By Ananda Coomaraswamy p. 94).*

**J. T. Coker : “Music has been a cultivated art in India for at least three thousand years. It flows from the essential element of chant in ancient Vedic religious expression.** More than any other musical form, the Indian *raga* tradition structurally and acoustically corresponds to and embodies the spiritual/religious experience. It offers a direct experience of the consciousness of the ancient world, with a range of expression rarely accessible today. All Indian instruments are played as extensions of the ultimate, because most natural, instrument — the human voice — that chants the sacred poems, mantras, and invocations of the gods. ”

“The European musical scale has been reduced to twelve fixed notes by merging close intervals such as D sharp and E flat — a compromise of necessity in the development of the mathematical harmony that made possible the triumphs of Western orchestration, causing the Western keyboard, unlike instruments from other musical cultures, to be inherently “out of tune.

**“We can hear in Indian music the richest correlation of sound with the origins and manifestations of spiritual consciousness.** The idea of nonmanifest sound — the essence in the interval between notes — is akin to the New Testament conception of the Word, and underlies and pervades the music. It lies beneath all that is manifest in nature, cosmic and microcosmic, and realizes itself as the multiplicities and differentiations of existence.”

Music in India has a history of at least three thousand years. The Vedic hymns, like all Hindu poetry, were written to be snug; poetry and song, music and dance, were made one art in the ancient ritual. Sangita, the Indian tradition of music, is as old as Indian contacts with the Western world, and it has graduated through various strata of evolution: primitive, prehistoric, Vedic, classical, mediaeval, and modern. It has traveled from temples and courts to modern festivals and retaining a clearly recognizable continuity of tradition.

German author **Albrecht Weber** writes in his book **The history of Indian literature** (p. 27): “The Hindus scale - Sa, Re, Ga, Ma, Pa, Dha, Nee has been borrowed by the Persians, where we find it in the form of do, re, ma, fa, so, le, ci. It came to the West and was introduced by **Guido d’Arezzo** in Europe in the form of do, re, mi, fa, sol, la, ti....even the ‘gamma’ of Guido (French gramma, English gamut) goes back to the Sanskrit grammar and Prakrit gamma and is thus a direct testimony of the Indian origin of our European scale of seven notes.”

More information on how the Indian system of music traveled to Europe is provided by **Ethel Rosenthal**’s research in her book, **The Story of Indian Music** and its Instruments, on page 3, in which she observes, “In **The Indian Empire**, **Sir William Wilson Hunter** (1840-1900) remarked that:

“A regular system of notation had been worked out before the age of Panini and the seven notes were designated by their initial letters. **This notation passed from the Brahmins through the Persians to Arabia, and was then introduced into European music by Guido d’Arezzo at the beginning of the 11th century....**Hindu music after a period of excessive elaboration, sank under the Muhammadans into a state of arrested developments.....”

**Sir William Wilson Hunter** (1840-1900) further observes, “Not content with the tones and semi-tones, the Indian musicians employed a more minute sub-division, together with a number of sonal modifications which the Western ear neither recognizes or

enjoys. Thus, they divide the octave into 22 sub-tones instead of 12 semi-tones of the European scales. The Indian musician declines altogether to be judged by the new simple Hindu airs which the English ear can appreciate.”

The two phenomena, which have already been stated as the foundation of musical modes, could not long have escaped the attention of the Hindus, and their flexible language readily supplied them with names for the seven Swaras, or sounds, which they dispose in the following order: Shadja, pronounced Sharja, Rishabha, Gandhara, Madhyama, Pachama, Dhaivata, Nishada, but the first of them is emphatically named Swara, or the sound, from the important office, which it bears in the scale; and hence, by taking the seven initial letters or syllables of those words, they contrived a notation for their airs and at the same time exhibited a gamut, at least as convenient as that of Guido: they call it Swaragrama or Septaca, and express it in this form:

*Sa, re, ga, ma, pa, dha, ni,*

three of which syllables are, by a singular concurrence exactly the same, though not all in the same places, with three of those invented by David Mostare, as a substitute for the troublesome gamut used in his time, which he arranges thus: Bo, ce, di, ga, lo, ma, ni.

(source: *The Story of Indian Music - By Ethel Rosenthal* )

Regarding the growth and development of music in India, **Yehudi Menuhin** (1916 -1999) the well known violinist who visited India (1952) writes in an American literary magazine The Saturday Review of Literature that he found:

“there was so much new and satisfying to him that in India the equilibrium of life is better balanced than elsewhere, a greater unity of thought and feeling prevail than in the West.” In his view Indian music, culture and philosophy “are quite sufficient, soundly conceived and adequate for the needs not only of Indian but capable of being beneficial if adopted in a wider sphere of humanity. Indian music is a traditional crystallized form of expression in which the performers and auditors partake of the resignation of

environment and fact. It invites to attain a sense of meditation, of oneness with God.”

(source: *Ancient Indian Culture At A Glance - By Swami Tattwananda p. 147-148*).

The **Sakuntala** furor has lasted till almost today. One of the noblest “overtures” in European music is the **Sakuntala overture** of the Hungarian composer **Carl Goldmark** (1830-1915).

(source: *Creative India - By Benoy Kumar Shenoy p. 110*).

The Hindus first developed the science of music from the chanting of the Vedic hymns. The Sama Veda was especially meant for music. And the scale with seven notes and three octaves was known in India centuries before the Greeks had it. Probably the Greeks learnt it from the Hindus. It is interesting to know that German composer, **Richard Wagner** was indebted to the Hindu science of music, especially for his principal idea of the “leading motive”; and this is perhaps the reason why it is so difficult for many Western people to understand Wagner’s music. He became familiar with Eastern music through Latin translations, and his conversation on this subject with **Arthur Schopenhauer**.

(source: *India And Her People - By Swami Abhedananda - p.221*).

**William Smythe Babcock Mathews** (1837-1912) author of **Popular History of the Art of Music** - “Hindoos carried the theory of music to an extremely fine point, having many curious scales, some of them with 24 divisions in an octave. However 22 was the usual number. The pitch of each note in every mode was accurately calculated mathematically and the frets of the VeeNaa located thereby, according to very old theoretical work by one with name Soma, written in Sanskrit as early as 1500 BC.”

(source: *Popular History of the Art of Music - By W. S.B. Mathews*  
Publisher: Clayton F. Summy Date of Publication: 1906).

As **M. Bourgault Duconray** (1840-1910) writes: “The Hindu music will provide Western musicians with fresh resources of expression and with colors hitherto unknown to the palate of the musicians.” It seems **Richard Wagner** got the idea of leading

motive from India through Latin translations. The Gregorain mode in Western music introduced by Pope Gregory, the Great, are of Indian inspiration, which he got when he was ambassador at Constantinople. Indian music has ardent admirers in the West. Romain Rolland told Dilip Kumar Roy that by his capacity for continuous improvisation, the executants in Indian music was always a creator, while in European music he was only an interpreter. **George Duhamel**, (1844-1966) the eminent French author and critic, told Roy that Indian music was “indeed a novel but delightful experience with me. **The music of India is without doubt one of the greatest proofs of the superiority of her civilization.**”

**Leopold Stotowski, Yehudi Meuhudin** and others have spoken in glowing words of the subtle intricacies of Indian rhythm from which the West has much to learn. Ravi Shanker has held spell-bound many a Western audience, by playing on his Sitar.

(source: *The Soul of India - By Satyavarta R. Patel*)

**Count Hermann Keyserling** (1880-1946) philosopher, author, public speaker, pointed out about Indian music that: “Indian music encompasses an immensely wide world. when listening to it, one experiences nothing in particular, nothing one can put one’s hand on, and yet one feels alive in a most intense way. By following its different tones, one actually listens to oneself.”

(source: *Nada Brahma: The World is Sound - By Joachim-Ernst Berendt Inner Traditions Intl Ltd ISBN 0892813180 p. 153*).

**Anne C. Wilson** adds: “It must, therefore, be a secret source of pride to them to know that their system of music, as a written science, is the oldest in the world. Its principles were accepted by the Mahommedan portion of the population in the days of their pre-eminence, and are still in use in their original construction at the present day.”

(source: *A Short Account of the Hindu System of Music - By Anne C. Wilson p. 9*).

“While Western music speaks of the wonders of God’s creation, Eastern music hints at the inner beauty of the Divine in man and in the world. Indian music requires of its hearers something



of that mood of divine discontent, of yearning for the infinite and impossible.” Mrs. Mann,

(source: *The Music of India - By H. A. Popley South Asia Books*  
ASIN 8185418063 p. 136).

**Arthur Whitten** observes: “Their (Hindus) scale undoubtedly resembles our diatonic mode, and consists of seven sounds, which are extended to three octaves, that being the compass of the human voice. Their voices and music, like ours, are divided into three distinct classes: the bass, called *odarah*, or lowest notes: the tenor, called *madurrah*, or middle notes; the soprano, called the *tarrah*, or upper notes. The similarity of the formation of the ancient Hindu scale to our modern system is noteworthy. We name the sounds of our scales: Doh, Ray, Me, Fah, Sol, La Te. Those common in India are: Sa, Ray, Gam, Ma, Pa, Dha, Ni,”

(source: *The Music of the Ancients - By Arthur Whitten*).

**Dr. Arnold Adrian Bake** (Editions of Damodara’s **Sangita-darpana**) has said: “It is impossible to divorce Indian music from the whole structure of Indian culture and philosophy.” “A show of instrumental agility in which words have no importance or hardly any, but which for perfection of speed, neatness and precision of intonation, has perhaps no equal anywhere in the world.”

(source: *The Music of India - By Peggy Holroyde p. 218*).

**Gustav Holst** (1874 - 1934) composer of **Ṣavitri** ; **The dream-city, Choral hymns from the Rig Veda** and **Ṣavitri; an episode from the Maḥabharata, Op. 25** He was Vaughan Williams’ greatest friends. Despite his German name, Holst was born in Cheltenham in 1874. This English composer composed operas about **Sita** and **Savitri** and other works based on Hindu themes. **It was in 1895 that Holst first became interested in Hindu philosophy and Sanskrit literature.** His immediate impulse was to set some hymns from the **Rig Veda**, the most important of the Hindu scriptures, to music. The most notable of many works springing from Holst’s preoccupation with Hinduism was the chamber opera **Savitri** dating from 1908, based on an

episode from the epic poem **Mahabharata**: its economy and intensity are exemplified in the arresting and dramatic opening, where Death sings, offstage and unaccompanied. From 1908 to 1912, he wrote four sets of hymns from the Rig Veda, the Vedic Hymns for voice and piano, and the large scale choral work called The Cloud Messenger.

(source: [http://hem.passagen.se/alkerstj/worldofclassicalmusic/early20th/gustav\\_holst.html](http://hem.passagen.se/alkerstj/worldofclassicalmusic/early20th/gustav_holst.html) and <http://wso.williams.edu/~ktaylor/gholst/>). For more refer to chapter on **Quotes271\_300**).

**Joachim-Ernst Berendt** (1922-2000) author of **Nada Brahma: The World is Sound** has written: “Nada Brahma is a primal word in Indian spirituality, a primal word that also refers to India’s great classical music. Nada is a Sanskrit word meaning “sound.” The term nadi is also used to mean “stream of consciousness,” a meaning that goes back 4,000 years to the oldest of India’s four sacred Vedic scriptures, the Rig Veda. Thus the relationship between sound and consciousness has long been documented in language.

(source: **Nada Brahma: The World is Sound - By Joachim-Ernst Berendt** Inner Traditions Intl Ltd ISBN 0892813180 p. 1-20).



## 15. Mantras

Many people meditate on a mantra. A mantra is a sacred sound that may be an entire phrase, a single word, or even a syllable. What does the word mantra mean? The syllable mantra means “intelligence,” also “thinking” or “feeling” – everything that distinguishes a human being.

Mantras emerge from the mantric sound, in Sanskrit bija, or “seed.” Mantras are germinating seeds that sprout oneness. They are tools of becoming one. The greatest of all mantras is “OM” Indra’s pearl, although no larger than all other pearls contain all pearls of the world – and just as, according to recent ideas in particular physics, the events in a single electron “contain” all the nuclear events in the world. In the Upanishads: “Whoever speaks this mantra thirty-five million times, the mantra of the sacred word, shall be released from his karma and from all his sins. He shall be freed of all his bonds and shall reach absolute liberty.”

Nada Brahma, the world is sound. The sages of India and Tibet as well as the monks of Sri Lanka feel that if there is a sound audible to us mortals that comes close to the primal sound that is the world, then it is the sound of the sacred word OM.

### **A quote from the Upanishads :**

The essence of all beings is earth,  
 The essence of earth is water,  
 The essence of water are plants,  
 The essence of plants is man,  
 The essence of man is speech,  
 The essence of speech is sacred knowledge,  
 The essence of sacred knowledge is word and sound,

### The essence of word and sound is Om.

(source: *Nada Brahma: The World is Sound - By Joachim-Ernst Berendt Inner Traditions Intl Ltd ISBN 0892813180 p. 26-29*).

Chant and music were conceived of as mediums for expressing the inward yearning of a man's very breadth and therefore his soul. This was symbolized in the Sanskrit word 'prana.'

**Michael Pym** has observed: "Sound - shabda - is the manifestation of what might be called the principle of pure intelligence working upon and through matter. In another sense it is the creator of form and the animating principle of form. The idea resembles that of the Greek Logos - the word of creation. Sound is also the quality of inherent property - in Sanskrit the guna - of akasha or ethereal space. There are two forms of sound, unlettered and lettered, the latter proceeding from the former.

Sound is mantra, force or energy; name is form the grosser aspect of the principle. Indian music of the classical type represents something near the essence of existence at a particular moment. The immediate effect of Indian music is not as striking as Western music, but it is in the end, far more insidiously intoxicating. Between the two types of music, the difference is almost like that which exists between getting drunk on spirits and being drugged. The parallel even continues to this point, that once you have really become attuned to Indian music, Western music, beautiful as it may be, becomes too obvious and too tiring for you...And then you begin to understand how **the subtle, pattern weaving music of India conveys India; how the philosophic, imagist music of the raga**, with its one theme varied in a thousand ways, never beginning, and never finishing, but just becoming audible and going again into inaudibility, is the **real expression of India's sense of eternity - beginning in the unknown and going beyond our ken."**

(source: *The Power of India - By Michael Pym p. 170 - 182*).

An integral aspect of this Vedic 'culture of sound' is the so called science of mantrashastra. The Word is Brahman; the Word

is Revelation, an icon of the Absolute, murti - a 'momentary deity'. Words, magical formulae, sacred verses - mantra - exist in relation to the divine as the yantra to the god; words are machines. Words are the Vedic yoga: they unite mind and matter. The Word is God, Number is God - both concepts result in a kind of intoxication. Only the Pythagorean Master can hear the music of the spheres: only the perfected Hindu sage can hear the primordial sound - Nada."

(source: **The Speaking Tree: A Study of Indian Culture and Society** - By Richard Lannoy p. 275-276).



## 16. Conclusion

‘Self-realization’ means God-realization. In ancient times, **Yajnavalkya**, the famous law-giver, wrote: “One who knows the principles of playing the veena; one who is expert in jati, and has the mastery of sruti and tala attains to moksha without any effort.’

**Thyagaraja**, the famous 18th century saint/musician of South India, declared in his Sripapriya that music is yoga: “Music which is composed of the seven svaras is a treasure for the great tapasvins (ascetics) who have cooled the tapatraya (the world of involvement). Moksha is impossible for one who has no music in him.”

“Those who sing here,” says **Sankaracharya**, “sing God”; and the **Vishnu Purana** adds, “All songs are a part of Him, who wears a form of sound.”

Many historians, both in the East and the West consider the Gupta Empire between the 4th and 6th centuries A.D. to have been the “renaissance of Indian music.” At that time Sanskrit as a classical literature took form, and music, stimulated by the lively ideas of the period, achieved new proportions.

Explaining it for the Westerner the great poet and Indian Nobel prize winner, **Rabindranath Tagore** wrote: “For us Hindus, music always has a **transcendent meaning**, even when its intentions are by no means mystical or religious, but epic and amorous. Above all, music tries to touch the great hidden reasons for happiness in this world.”

“It is precisely because of this that Indian musicians aspire above all things, to realize the complete identification between the imperfect soul of man and the perfect soul of the divine nature. **Hindu music** aims at creating a point where the beautiful and

ugly, good and bad can meet, not on the dangerous level of compromise, but on a level of the absolute. For this reason, our music is paradoxically a combination of chords and discords, equals and opposites. It willingly runs the risk of seeming to be, in fact being, fragmentary and inconclusive.”

“Our everyday life often, our music always, appears contradictory to the sophisticated eyes of the West. We do not hesitate to recognize in the sublime paradox, the ultimate, perhaps the eternal meaning of the serene, ordered, and happy world of sounds generated by gods and governed by men.”

Thus, music is considered to be of divine origins; legend has it that the three divinities who preside over the Hindu pantheon, Brahma, Vishnu and Shiva, are themselves accomplished musicians, and that it was they who taught the great laws of musical expression to the first codifiers of Indian music. Ravi Shankar’s description of his life as a disciple of spiritual music underscores this point. His practice would begin at 4:00 am. After two hours he would bathe and do his morning spiritual practice. Shankar stated that “total humility and surrender to the guru” were expected; “a complete shedding of the ego” was the goal. About the musical culture of India’s ancients, Shankar says:

“There is no dearth of beautiful stories relating how great musicians and saint-musicians such as **Baiju Baware**, **Swami Haridas** or **Tan Sen** performed miracles by singing certain ragas. It is said that some could light fires or the oil lamps by singing one raga, or bring rain, melt stones, causing flowers to blossom, and attract ferocious wild animals - even snakes and tigers - to a peaceful, quiet circle in a forest around a singing musician. To us in this modern, mechanical, materialistic age, all this seems like a collection of fables, but I sincerely believe that these stories are all true and that they were all feasible, especially when one considers that these great musicians were not just singers or performers, but also great yogis whose minds had complete control of their bodies. They knew all the secrets of tantra, hatha yoga, and different forms of occult power, and they were pure, ascetic, and saintly persons. That has been the wonderful tradition of our music.”

Legends abound in the annals of India's music, attesting to the **extraordinary prowess of India's devotional musicians**. Indian music has always placed emphasis on vocal expression over instrumental. The best instrumental is thought to be that which renders most faithfully the subtleties of the human voice.

**Ravi Shankar** has written in his autobiography: **"Our tradition teaches us that sound is God - Nada Brahma**. That is, music of sound and the musical experience are steps to the realization of the self. We view music as a kind of spiritual discipline that raises one's inner being to divine peacefulness and bliss. We are taught that one of the fundamental goals a Hindu works toward in his lifetime is a knowledge of the true meaning of the universe - its unchanging, eternal essence - and this is realized first by a complete knowledge of one's self and one's own nature. The highest aim of our music is to reveal the essence of the universe it reflects, and the ragas are among the means by which this essence can be apprehended. Thus, through music, one can reach God."

The sparkling energy of India lies in Hinduism. Without the framework of Hindu belief India would fall apart even today. Without Hinduism India is not herself. "It is impossible," **Dr Arnold Bake** (1899-1963) the late Dutch scholar of Indian music, has written in *The New Oxford History of Music*, "to divorce Indian music from the whole structure of **Indian culture and philosophy** with which it is interwoven in a number of ways from the earliest times of which we have records."





**PART-2**

**OVERVIEW  
OF  
INDIAN CLASSICAL MUSIC**



## **1. Indian Classical Music**

The music of India includes multiple varieties of folk, popular, pop, classical music and R&B. India's classical music tradition, including Carnatic and Hindustani music, has a history spanning millennia and, developed over several eras, it remains fundamental to the lives of Indians today as sources of religious inspiration, cultural expression and pure entertainment. India is made up of several dozen ethnic groups, speaking their own languages and dialects, having very distinct cultural traditions.

### **Classical music**

The origins of Indian classical music can be found from the oldest of scriptures, part of the Hindu tradition, the Vedas.

The Samaveda, one of the four Vedas, describes music at length. The Samaveda was created out of Rigveda so that its hymns could be sung as Samagana; this style evolved into jatis and eventually into ragas. Indian classical music has its origins as a meditation tool for attaining self realization. All different forms of these melodies (ragas) are believed to affect various "chakras" (energy centers, or "moods") in the path of the Kundalini[citation needed]. However, there is little mention of these esoteric beliefs in Bharat's Natyashastra, the first treatise laying down the fundamental principles of drama, dance and music.

Indian classical music has one of the most complex and complete musical systems ever developed. Like Western classical music, it divides the octave into 12 semitones of which the 7 basic notes are Sa Re Ga Ma Pa Dha Ni Sa, in order, replacing Do Re Mi Fa Sol La Ti Do. However, it uses the just intonation tuning (unlike most modern Western classical music, which uses the equal-temperament tuning system).

Indian classical music is monophonic in nature and based around a single melody line, which is played over a fixed drone. The performance is based melodically on particular ragas and rhythmically on talas.

### **Indian classical music**

The two main traditions of classical music which have been Carnatic music, found predominantly in the peninsular regions and Hindustani music, found in the northern and central parts. While both traditions claim Vedic origin, history indicates that the two traditions diverged from a common musical root since 13th century.

#### ***Hindustani classical music***

Hindustani music is an Indian classical music tradition that goes back to Vedic times (around 1000 BC), and further developed circa the 13th and 14th centuries AD with Persian influences and from existing religious and folk music. The practice of singing based on notes was popular even from the Vedic times where the hymns in Sama Veda, a sacred text, was sung as Samagana and not chanted. Developing a strong and diverse tradition over several centuries, it has contemporary traditions established primarily in India but also in Pakistan and Bangladesh. In contrast to Carnatic music, the other main Indian classical music tradition (originating from the South), Hindustani music was not only influenced by ancient Hindu musical traditions, Vedic philosophy and native Indian sounds but also enriched by the Persian performance practices of the Mughals. Besides pure classical, there are also several semi-classical forms such as thumri and tappa.

Khyal and dhrupad are the two main forms of Hindustani music, but there are several other classical and semi-classical forms. Players of the tabla, a type of drum, usually keep the rhythm, an indicator of time in Hindustani music. Another common instrument is the stringed tanpura, which is played at a steady tone (a drone) throughout the performance of the raga. This task traditionally falls to a student of the soloist, a task which might seem monotonous but is, in fact, an honour and a rare opportunity

for the student who gets it. Other instruments for accompaniment include the sarangi and the harmonium. The prime themes of Hindustani music are romantic love, nature, and devotionals. Yet, Indian classical music is independent of such themes. To sing a raga any poetic phrase appropriate for the raga may be chosen and the raga would not suffer.

The performance usually begins with a slow elaboration of the raga, known as *badhat*. This can range from long (30–40 minutes) to very short (2–3 minutes) depending on the style and preference of the musician. Once the raga is established, the ornamentation around the mode begins to become rhythmical, gradually speeding up. This section is called the *drut* or *jor*. Finally, the percussionist joins in and the *tala* is introduced. There is a significant amount of Persian influence in Hindustani music, in terms of both the instruments and the style of presentation.

#### (A) **Khyal :**

Khyal or Khayal is the modern genre of classical singing in North India. Its name comes from an Arabic word meaning "imagination". It appeared more recently than *dhrupad*, and it provides greater scope for improvisation. Like all Indian classical music, khyal is modal, with a single melodic line and no harmonic parts. The modes are called *raga*, and each *raga* is a complicated framework of melodic rules.

#### **Characteristics**

Khyal bases itself on a repertoire of short songs (two to eight lines); a khyal song is called a *bandish*. Every singer generally renders the same *bandish* differently, with only the text and the *raga* remaining the same. Khyal *bandishes* are composed either in a variant of Urdu/Hindi or in Persian, and these compositions cover diverse topics, such as romantic or divine love, praise of kings or gods, the seasons, dawn and dusk, and the pranks of Krishna, and they can have symbolism and imagery. The *bandish* is divided into two parts — the *sthayi* (or *asthayi*) and the *antara*. The *sthayi* often uses notes from the lower octave and the lower half of the middle octave, while the *antara* ascends to the tonic of the upper octave

and beyond before descending and linking back to the *sthai*. The singer uses the composition as raw material for improvisation, accompanied by a harmonium or bowed string instrument such as the *sarangi* or violin playing off the singer's melody line, a set of two hand drums (the *tabla*), and a drone in the background. The role of the accompanist playing the melody-producing instrument is to provide continuity when the singer pauses for breath, using small variations of the singer's phrases or parts thereof. While there is a wide variety of rhythmic patterns that could be used by the percussionist, *khyal* performances typically use *Ektaal*, *Jhoomra*, *Jhaptaal*, *Tilwada*, *Teentaal*, *Rupak*, and *Adachautaal* [1].

A typical *khyal* performance uses two songs — the *bada khyal* or great *khyal*, in slow tempo (*vilambit laya*), comprises most of the performance, while the *chhota khyal* (small *khyal*), in fast tempo (*drut laya*), is used as a finale and is usually in the same *raga* but a different *taal*. The songs are sometimes preceded by improvised *alap* to sketch the basic *raga* structure without drum accompaniment; *alap* is given much less room in *khyal* than in other forms of classical music in north India.

As the songs are short, and performances long (half an hour or more), the lyrics lose some of their importance. Improvisation is added to the songs in a number of ways: for example improvising new melodies to the words, using the syllables of the songs to improvise material (*bol-bant*, *bol-taans*), singing the names of the scale degrees — *sa*, *re*, *ga*, *ma*, *pa*, *dha* and *ni* (*sargam*) — or simply interspersing phrases sung on the vowel *A*, *akaar taans*. *Taans* are one of the major distinguishing features of the *khyal*. Now and then, the singer returns to the song, especially its first line, as a point of reference. Besides the *vilambit* (slow) and *drut* (fast) tempos, a performance may include *ati-vilambit* (ultra-slow), *madhya* (medium speed) and *ati-drut* (super-fast) tempos. Song forms such as *taranas* or *tappas* are sometimes used to round off a *khyal* performance.

## History

*Khayal* was popularized by Niyamat Khan (a.k.a. Sadarang)

and his nephew Firoz Khan (a.k.a. Adarang), both musicians in the court of Muhammad Shah Rangile (1719-1748). It seems likely that khyal already existed at the time, although perhaps not in the present form. The compositions of Sadarang and Adarang employ the theme of Hindi love-poetry. The khyal of this period also acquired the dignity of Dhrupad and the manner of the veena in its glide or meend, plus a number of musical alankars that were introduced into the body of the composition. The gharana system arose out of stylistic rendering of the khyal by various subsequent generations of musicians. The gharanas have distinct styles of presenting the khyal — how much to emphasize and how to enunciate the words of the composition, when to sing the sthayi and antara, whether to sing an unmetered alap in the beginning, what kinds of improvisations to use, how much importance to give to the rhythmic aspect, and so on.

With India united into a country from various scattered princely states, with royal courts and the zamindari system abolished, and with modern communications and recording technology, stylistic borders have become blurred and many singers today have studied with teachers from more than one gharana. This used to be uncommon, and a few decades ago teachers used to forbid students to even hear other gharana singers perform, not allowing them to buy records or listen to the radio. Today, as always, a singer is expected to develop an individual style, albeit one that is demonstrably linked to tradition.

### **The sarangi bows out**

A relatively recent trend, lamented by many, is the demise of the bowed-string sarangi as an accompanying instrument. Today one more often hears the harmonium organ, which is relatively inflexible in that it cannot follow the singer's portamento. The sarangi is on the remove because it is extremely difficult to play and because it has become associated with a lower-class prostitution milieu; in the absence of a violin tradition in North India, the harmonium was there to fill the gap. Experiments with simplified, fretted sarangi clones such as the dilruba have not become very popular. The harmonium was for many years banned on All India

Radio but is accepted today. Almost universally, though, bowed-string accompaniment is appreciated as more genuine.

### **(B) Dhrupad :**

Dhrupad is a vocal genre in Hindustani classical music, said to be the oldest still in use in that musical tradition. Its name is derived from the words "dhruva" (fixed) and "pada" (words). The term may denote both the verse form of the poetry and the style in which it is sung. Abul Fazl, courtier and chronicler at the court of the Emperor Akbar, defines the dhrupad verse form in his *Ain-e-Akbari* as "four rhyming lines, each of indefinite prosodic length." Thematic matter ranges from the religious and spiritual (mostly in praise of Hindu deities) to royal panegyrics, musicology and romance.

### **History**

There is no reference to Dhrupad in Bharat's *Natya Shastra*, commonly dated to the 1st Century AD, nor even in *Sangit Ratnakar*, a 13th Century text, taken as authoritative. Ravi Shankar[3] states that the form appeared in the fifteenth century as a development from the *prabandha*, which it replaced. Under Mughal ("Mogul") rule it was appropriated as court music.

However the musical background of dhrupad is commonly thought to have a long history, traceable back to the Vedas themselves. The *Yugala Shataka* of Shri Shribhatta in the *Nimbarka Sampradaya*, written in 1294 CE, contains lyrics of similar fashion. Swami Haridas (also in the *Nimbarka Sampradaya*), the guru of Tansen, was a well known dhrupad singer.

The 18th Century saw the beginning of a great decline of dhrupad singing. A newer genre, *khyal*, gained popularity at dhrupad's expense, placing fewer constraints on the singers and allowing displays of virtuosity rare in dhrupad. Also, new instruments were being developed – the sitar and the sarod – that were not suited to the slow tempo and low register favoured by dhrupad so that dhrupad instrumental also began to lose ground. Only a few families carried on the tradition.

In 1960 the French ethnomusicologist Alain Daniélou invited



Nasir Moinuddin and Nasir Aminuddin Dagar[4] (the senior Dagar Brothers)[5][6][7] to perform in Europe. Their concerts were successful and, upon the untimely demise of Nasir Moinuddin in 1966, his younger brothers Nasir Zahiruddin and Nasir Fayazuddin continued. The Dagers toured widely and recorded. Coinciding with growing foreign interest in Indian music, the Dagarvani-revival helped breathe new life into a few other families of dhrupad singers.[8] Today, dhrupad enjoys a place as a well-respected but not widely popular genre, no longer on the brink of extinction.

### **Nature and Practice**

Dhrupad as we know it today is performed by a solo singer or a small number of singers in unison to the beat of the pakhavaj or mridang rather than the tabla. The vocalist is usually accompanied by two tanpuras, the players sitting close behind, with the drummer at the right of the vocalist. Traditionally the only other instrument used was the Rudra Veena. Some artists have used other instruments. Preferably, such instruments should have a deep bass register and long sustain.

Like all Indian classical music, dhrupad is modal and monophonic, with a single melodic line and no chord progression. Each raga has a modal frame - a wealth of micro-tonal ornamentations (gamaka) are typical.

The text is preceded by a wholly improvised section, the alap. The alap in dhrupad is sung using a set of syllables, popularly thought to be derived from a mantra, in a recurrent, set pattern: a re ne na, té te re ne na, ri re re ne na, te ne toom ne (this last group is used in the end of a long phrase). Dhrupad styles have long elaborate alaps, their slow and deliberate melodic development gradually bringing an accelerating rhythmic pulse. In most styles of dhrupad singing it can easily last an hour, broadly subdivided into the alap proper (unmetered), the jor (with steady rhythm) and the jhala (accelerating strumming) or nomtom, when syllables are sung at a very rapid pace. Then the composition is sung to the rhythmic accompaniment: the four lines, in serial order, are termed sthayi, antara, sanchari and aabhog.

Compositions exist in the metres (tala) tivra (7 beats), sul (10 beats) and chau (12 beats) - a composition set to the 10-beat jhap tala is called a sadra while one set to the 14-beat dhamar is called a dhamar. The latter is seen as a lighter musical form, associated with the Holi spring festival.

Alongside concert performance the practice of singing dhrupad in temples continues, though only a small number of recordings have been made. It bears little resemblance to concert dhrupad: there is very little or no alap; percussion such as bells and finger cymbals, not used in the classical setting, are used here, and the drum used is a smaller, older variant called mrdang, quite similar to the mridangam.

### **Family and style**

There are said to be four broad stylistic variants (vanis or banis) of classical dhrupad – the Gauri (Gohar), Khandar, Nauhar, and Dagar, tentatively linked to five singing styles (geetis) known from the 7th Century: Shuddha, Bhinna, Gauri, Vegswara, and Sadharani. But more importantly, there are a number of dhrupad gharanas: "houses", or family styles. The best-known gharana is the Dagar family[9], who sing in the Dagar vani. The Dagar style puts great emphasis on alap and for several generations their singers have performed in pairs (often pairs of brothers). The Dagers are Muslims but sing Hindu texts of Gods and Goddesses. Some of the best dhrupad singers outside the Dagar family, such as Pandit Ritwik Sanyal and the Gundecha Brothers, also belong to the Dagar vani.

From Bihar state come two other gharanas, the Malliks (Darbhanga gharana) and the Mishras (Bettiah gharana). The Malliks are linked to the Khandar vani and emphasize the composed song over improvised alap. Pt. Ram Chatur Mallik was a famous exponent of Darbhanga gharana in the last century. Today the best known performers of the Darbhanga gharana are Pt. Abhay Narayan Mallick and Pt. Vidur Narayan Mallick. The Mishras practise both Nauhar and Khandar styles with some unique techniques for nomtom alap. This gharana flourished under the patron-

age of the kings of Bettiah Raj. The most famous exponents of the Bettiah gharana today are Pandit Indrakishore Mishra and Pandit Falguni Mitra. The form of dhrupad prevalent in Darbhanga and Bettiah is known as the Haveli style. In Pakistan dhrupad is represented by the Talwandi gharana, who sing in the Khandar style.

### ***Other vocal forms of Indian Music :***

#### **(C) Dhamar**

These compositions are similar to Dhrupad but are chiefly associated with the festival of Holi. Here the compositions are specifically in praise of Lord Krishna. This music, sung in the dhamar tala, is chiefly used in festivals like Janmashtami, Ramnavami and Holi. Hori is a type of Dhrupad sung on the festival of Holi. The compositions here describe the spring season. These compositions are mainly based on the love pranks of Radha-Krishna.

#### **(D) Thumri**

Thumri originated in the Eastern part of Uttar Pradesh, mainly in Lucknow and Banaras (Varanasi), around the 18th century AD and was believed to be first patronized in the court of Nawab Wajid Ali Shah of Lucknow. Thumri was developed by the famous musician Sadiq Ali Shah. It is believed to have been influenced by Hori, Kajri and Dadra, popular in Eastern Uttar Pradesh. Some people consider that an older musical presentation called Chalika, described in the Harivansha (400 AD), to be the precursor of Thumri. Thumri is supposed to be a romantic and erotic style of singing and is also called “the lyric of Indian classical music”. The song compositions are mostly of love, separation and devotion. Its most distinct feature is the erotic subject matter picturesquely portraying the various episodes from the lives of Lord Krishna and Radha. They are usually sung in slower tempo, giving more importance to the lyrics with short alaps. Thumris are composed in lighter ragas and have simpler talas. Thumri is generally written in Braj Bhasha, Khari Boli and Urdu. A Thumri recital typically consists of one or two male/female vocalists accompanied

by sarangi and/or harmonium, tanpura and tabla. A Thumri is usually performed as the last item of a Khayal concert. There are three main Gharanas of thumri— Benaras, Lucknow and Patiala. Qadar Piya, Sanad Piya, Lallan Piya, Kenwar Shyam, Nawab Wajid Ali Shah and Rang Piya are some well-known thumri singers of the Lucknow Gharana. Rasoolan Bai, Siddeshwari Devi and Girja Devi are exponents of the Benaras style of thumri. Ustad Bade Ghulam Ali Khan one of the most famous thumri singers belonged to the Patiala Gharana. Shobha Gurtu is a renowned contemporary singer of thumri.

### **(E) Tappa**

The tappa is said to have developed in the late 18th Century AD from the folk songs of camel riders. The credit for its development goes to Shorey Mian or Ghulam Nabi of Multan. Tappa literally means ‘jump’ in Persian. They are essentially folklore of love and passion and are written in Punjabi. Its beauty lies in the quick and intricate display of various permutations and combinations of notes. The compositions are very short and are based on Shringara Rasa. It is rather strange that even though the Tappa lyrics are in Punjabi, Tappa is not sung in Punjab. Varanasi and Gwalior are the strongholds of Tappa. Bengal has also been greatly influenced by the Tappa style, where Ramnidhi Gupta created a special kind of songs, called Bangla Tappa, after the same kind of music from Punjab called Shori Mia’s Tappa.

He set his romantic lyrics on melodies, which were based on Hindustani classical music. Later his songs became popular as Nidhubabur Tappa. Even today these kinds of songs are heard in Bengal, especially in Kolkata. But the numbers of both the exponents and audience of this kind of music are waning fast. Chandidas Maal is one of the last few performers of these songs. Other persons who created the same kind of songs in Bengal include Sridhar Kathak, Gopal Ude and Amritolal Basu to name a few. Some of the eminent tappa singers include Krishna Rao, Shankar Pandit, Nidhu Babu, Mian Gammu, Shadi Khan, Babu Ram Shai, Nawab Hussain Ali Khan, Mammi Khan, Chajju Khan, Sher Khan and Girija Devi.

### **(F) Bhajans**

Bhajans owe their origin to the Bhakti Movement. The word bhajan is derived from bhaj which means 'to serve' in Sanskrit. Bhajan is a popular form of devotional singing prevalent in north India. It is usually sung in temples in praise of good or is addressed as a plea to him. The lyrics are set to simple melodies, generally in one or more ragas. Bhajans are usually sung in groups. There is a lead singer who sings the first line or stanza and is followed by the choir. The compositions are usually based on Shanta Rasa. Sorties and episodes from the Ramayana and Mahabharata are popular themes for bhajans, as are the episodes from the lives of Lord Ram, Lord Krishna and Lord Shiva. Bhajan singing is usually accompanied by musical instruments like jhanj, manjira, daphli, dholak and chimta.

Originally bhajans were sung only in temples or at homes and their concert appearance is a comparatively recent phenomenon, traceable to the early 20th century. Meera Bai, Kabir, Surdas, Tulsidas, Guru Nanak and Narsi Mehta are some of the most significant names in bhajan singing. More recently, V.D. Paluskar and D.V. Paluskar have worked greatly towards the development of this form. Sharma Bandhu, Purushotam Jalota and Anup Jalota are a few contemporary bhajan singers.

### **(G) Shabads**

Shabads are devotional songs of the Sikhs sung in gurdwaras or religious occasions. They are ascribed to Sikh gurus and many Bhakti saint-poets. Shabad originated as a musical composition around the 17th century AD. Guru Nanak and his disciple Mardana are credited with the development and popularity of shabad. Guru Nanak traveled all over India along with his rabab-carrying companion Mardana, to spread the message of love. Guru Gobind Singh, the 10th guru of the Shikhs, compiled his teachings into the Adi Granth Sahib. Shabads are sung to the accompaniment of the harmonium, tabla and often the dholak and chimta. Today, three distinct styles exist in shabad singing. They are raga-based shabads, traditional shabads as mentioned in the Adi Granth and those based

on lighter tunes. The Singh Bandhu are today the most eminent shabad singers. DV. Paluskar and Vinayak Rao Patvardhan also sang shabads.

### **(H) Kirtan**

Kirtan is another type of folk music usually sung by the Vaishnavas and is based on the love stories of Krishna and Radha. It is prevalent in Bengal. Kirtans were transformed into song and dance congregations by Chaitanya Mahaprabhu (15-16th Century AD), drawing inspiration from Jayadeva's Geet Govinda. Kirtans are of two types: Nama-Kirtafla and Lila-Kirtana. The first involves constant uttering of the name and singing of the glory of God, while the second ascribes the various anecdotes of the Radha-Krishna love. It is customary not to begin without paying due obeisance to Chaitanya in the form of an appropriate Gaurachandrika or event in the life of Chaitanya. The singing of Kirtans is accompanied by musical instruments like Mridanga and cymbals.

### **(I) Tarana**

An important form of vocal music that mainly relies on meaningless words/sound-syllables is tarana. The form consists of sound-syllables used to describe sounds produced by string instruments or drums (tana, dere, na, etc.) to create a composition in a raga. The tempo is generally medium or fast, and the composition has two parts in the sthayi and the antara respectively. The form is not restricted to any particular raga or tala.

Tradition credits Amir Khusro (1253-1325) with having invented the form. He is said to have combined Farsi Rubai and sounds without meaning. It may be recalled that in India there has been a long tradition to use meaningless sounds in music.

### **(J) Ghazal**

The Ghazal is mainly a poetic form than a musical form, but it is more song-like than the thumri. The Ghazal is described as the "pride of Urdu poetry". The Ghazal originated in Iran in the 10th Century AD. It grew out of the Persian qasida, a poem written in praise of a king, a benefactor or a nobleman. The Ghazal never

exceeds 12 shers (couplets) and on an average, Ghazals usually have about 7 Shers. The Ghazal found an opportunity to grow and develop in India around 12th Century AD when the Mughal influences came to India, and Persian gave way to Urdu as the language of poetry and literature. Even though Ghazal began with Amir Khusro in northern India, Deccan in the south was its home in the early stages. It developed and evolved in the courts of Golconda and Bijapur under the patronage of Muslim rulers. The 18th and 19th centuries are regarded as the golden period of the Ghazal with Delhi and Lucknow being its main centre.

### **(K) Chaturanga**

The rich array of forms has one which tries to pack in all the attractive features. Known as chaturanga (literally meaning 'four aspects', though folk-etymology would figuratively describe it as 'four colours'), it has the sthayi and antara couched in meaningful words to be followed by two parts, one of which consists of sitar/drum sounds and the other of the shorter names of the musical notes. It can be seen that khayalnuma, tarana, trivat, ras, and chaturanga have one feature in common -the use of meaningless sound-syllables in place of words.

### **(L) Hori**

These compositions are similar to Dhrupad but are chiefly associated with the festival of Holi. Here the compositions are specifically in praise of Lord Krishna. This music, sung in the dhamar tala, is chiefly used in festivals like Janmashtami, Ramnavami and Holi. Hori is a type of Dhrupad sung on the festival of Holi. The compositions here describe the spring season. These compositions are mainly based on the love pranks of Radha-Krishna.

## 2. Gharana

Gharana basically means a family. The style of that gharana means the style initiated by a particular family of musicians. By and large the nomenclature of the gharana or style is related to the city/town in which the initiating musician resided such as Rampur, Gwalior, Patiala Kirana, etc. On the other hand when a particular musician added an outstanding dimension to a particular style of Vocal music, instrumental music or Dance, then his gharana is known by his name. e.g. Imdadkhanj or Vilayatkhani gharana or Pandit Ravishankarji's style of sitar playing, etc.

In essence, a gharana is established through the medium of specialization. Any musical performance can be divided into the "matter" of music or 'babat' i.e., what you play and the "manner" of playing that is 'tarika' or how you play. It is commonly believed that whilst the various gharana-s have common denominators in the area of the matter which could cover even the rag forms, the technique utilized for the presentation of the raga would differ from gharana to gharana and in fact, this results into specialization to which we have just referred to. There could be various facets of specialization and we may briefly refer to those - Emotional content of a presentation could be the first form of specialization. The emotional content or the undercurrent of a presentation could be the first form of specialization. The emotional content or the undercurrent of a particular rasa has also been noticed to establish certain amount of specialization to distinguish one gharana from the other. Kirana is basically 'Bhakti' or 'Shanta' rasa oriented, Patiala could be 'Shringar' rasa based, Agra could be 'vira' rasa based and so on. It would not be appropriate to say that a gharana projects only one basic rasa - In fact, the rendition is not oriented only to a particular rasa and utilizes the elements of several rasa-s while



emphasizing one basic rasa.

The second dimension is in fact a corollary of the element of the emotional content. The importance and therefore the length of different stages of raga presentation i.e., alap, bandish, tan-s, etc., could be governed by the Undercurrent of the basic rasa that the particular gharana emphasizes. Hence, the alap in Kirana gharana, utilizes the ‘badhat’ or the unfoldment of the raga on a step by step basis and is both lengthy and involved. On the other hand, we note that both in Agra gharana and Patiala gharana the alap form is relatively shorter. Gharana-s like Jaipur, Patiala, Agra, etc., give significant importance and emphasis to the tan portion of a presentation.

The third facet of specialization would be the ‘Sahitya’ or the bandish i.e., the composition. Kirana gharana as has already been said, gives greater importance to alap, that is melodic unfoldment. Hence the ‘sahitya’ becomes relatively less important. On the other hand, the bandish-s of Agra, Gwalior etc., gharana-s are of high literary value and the performers utilise the deeper meaning of the ‘sahitya’ in their renditions.

Specific raga-s become favourites of different gharana-s depending upon their mood and their inherent laya. This could be the fourth dimension of specialization. Over the period, raga-s like Darbari, Abhogi, etc., are favourites of Kirana gharana musicians while intricate raga-s like Sawani, Goud-Maihar Nat, etc., are favoured by the Jaipur gharana musicians. However, I hasten to clarify that this is not a basic or fundamental evaluation. My remarks should be considered in a general manner only.

The fifth dimension of specialization could be the choice of tal-s and their laya. Kirana gharana musicians use tal-s like ‘jhumra’ i.e., a very slow tempo taal. On the other hand Agra gharana uses vilambit ektal and Jaipur gharana often uses vilambit teental. It would be easily agreed that the choice of tal-s and the laya at which they are played is definitely governed by the general aptitude of the musicians of a particular gharana.

The final or the sixth facet of specialization could be the

technique of Voice production developed by different gharana-s. This point would be very easily appreciated as we are all familiar with the fact that the Patiala gharana Uses open throated Voice While Kirana Uses a softer and controlled Voice production technique Agra and Jaipur, Sehswan and Gwaljor once again have their own special timbre of voices. A Supplementary of specialization in Using the technique of voice Production could be the manner in Which the fluidity and the ornamental phrases like Murki-s etc., are relied Upon by the Performing musicians belonging to different gharan-s. These remarks are no doubt related to Vocal music traditions of Gharanas. But the same remarks With slight modifications can be applied to instrumental music forms as well. Major Styles of sitar playing definitely express their Own and individual approach, resulting into specialised renditions.

The next issue to be considered is the Utility of the gharana system or the role that the system should or could play. We have already referred to the specialization which in essence the gharana system is based on. We have also analysed the different dimensions of this specialization.

When it is commonly accepted that specialization is not only necessary but highly beneficial to any area of human activity, how can We then question the utility of gharana system in music? A lot of keen and deep introspective thinking has gone behind the establishment of a gharana through specialization of the rasa or mood, emphasis on alap, or tan rendftion the sahitya or literary content, the selection of the ragas and tal-s and finally the voice production techniques. It takes 2 or 3 generations for all these elements to mature and crystalljze and it is truly said that a gharana cannot establish itself in a few years. It requires 2 or 3 generations to evolve and establish. What is unfortunate however is that certain negative elements have crept in the gharana system Over a period of years, as a result of human frailties resulting into subjective assessments, inability to appreciate the styles of other gharana exploitation for financial gains and finally short-sighted behavior of the noted musicians and so on. The absence of gread Ustads in the present time - barring a few celebrities - has also added to the

problem. Then of course the availability of modern day gadgets like tape-recorders radio, T.V. etc., have provided easy and economical means to learn as compared to the discipline that the Shishya has to follow when he learns at the feet of the Guru in the Gunu-Shishya Parampara. But then the quality suffers and frankly has suffered. Reluctance of some of the great musicians to give vidya dan without reservations has further added to the problem. Personally, I am a great supporter of the gharana system, and I would urge that efforts should be directed not to destroy the system but to remove the negative elements that have crept in the system.

### **Vocal Gharanas**

#### ***Benaras gharana***

Benaras thumri is usually equated to the bol banav thumri. In this kind of thumri, words of the song-text are treated with musical embellishments to bring out the meaning of the text. The gharana borrows many features of folk songs of the areas adjoining Uttar Pradesh. For example, the doubling of tempo after initial elaboration and the playing of special tabla compositions known as laggi are ascribed to the impact of the folk tradition on the Benaras thumri.

The Benaras thumri is sung in tala-s, such as deepchandi, dadra, and addha, which are also commonly used by other gharana-s. However, the Benaras treatment is full of poise and restraint, and the tempo is slightly slower. The raga-s too are common to many gharana-s but the treatment in the Benaras school is more serious in keeping with the general tenor of music made.

Thumri-singers of the gharana are not inclined to include ada in their presentations. In fact, their singing does not include indications of spaces created for this kind of mildly overt eroticism through abhinaya as is done in the Lucknow gharana.

#### ***Lucknow gharana***

The gharana presents thumri-s full of delicacy and intricate embellishments. Associations of the gharana with the art of court-dancing have certainly helped in creating a form full of the suggestion of movement, gestures, and grace. In comparison to the

Benaras thumri, the Lucknow version or interpretation is more explicit in its eroticism. Possibly, the ghazal tradition as developed in the Awadh court is the source of this feature.

A very distinctive contribution of the gharana is the evolution of the bandish-ki-thumri. It is a composition-type sung usually in a fast-paced teentala and an association with the dance patterns and tabla compositions accompanying it are detectable. As the term itself suggests, a discernible compactness about the composition-type made it so attractive that khayal-singers promptly included many compositions of the type in their repertoire as chota khayal-s. As some have argued, this might have legitimized the thumri, but to my mind this act of musical preemption also harmed the type as the khayal-singers soon began treating such compositions just like any other chota khayal. In the process, they deprived the form of its original special flexibility and sensuousness.

### *Patiala gharana*

The Patiala gharana, though of comparatively recent origin, has made its mark on the musical scene early and in many ways. The chief feature of the thumri in the school is its incorporation of the tappa ang (tappa aspect) from the Punjab region. Thus, the gharana immediately makes its presence felt as a fresh departure from the khayal-dominated Benaras and the dance-oriented Lucknow thumri-s. These thumri-s dazzle on account of their imaginative and extremely swift movements. Of equal importance is the intricacy of tonal patterns - a special mark of tappa.

The Patiala thumri is also influenced by folk tunes of the region, which are in Pahadi, and its multiple varieties. The descending and lyrical tonal patterns associated with the Heer songs of the region are known for their moving quality and Patiala thumri has certainly benefited from this regional source. However, while gaining on one front the Patiala thumri has lost on the other. The dazzle it has cannot be retained for longer stretches and, thus, the thumri lacks in expansiveness. The musical ideas it throws up are brilliant but short-lived and the effects, though intense, do not have the potential for an elaborate treatment.

### *Agra Gharana*

Agra was an important part of the Braj Bhumi, the land of Shri Krishna and the Bhakti and Sufi saints like Sur Das, Raskhan and others. Sujan Singh Tomar, a Rajput commander in Akbar's army was one of the many courtiers who like the Emperor, practiced music at his residence. During one of the musical concerts at the Emperor's Court, Sujan Singh sang Deepak Raga. So perfect and excellent was the performance of Sujan Singh that the Emperor conferred upon him the title 'Deepak Jyoti.'

Sujan Singh became the founder of the Agra Gharana of music. He composed seven hundred Dhrupad songs with their Ragas. The members of his family and his successors became famous as the Dhrupadye or the singers of Dhrupad. Sujan Singh accepted Islam and renamed Sujan Khan Deepak Jyoti, but his successors prided in calling themselves Rajputs. Sujan Khan's son Dayam Khan was adorned with the title of 'Sur Gyan Khan.'

According to Tasadduq Hussain Khan, a cousin of the renowned Ustad Faiyaz Husain Khan of Agra Gharana, there were four variations or styles of Dhrupad prevalent in medieval India - the Nauhar, the Dagar, the Khandar, and the Gabar, which have been described in his Urdu book 'Calendar Musiki.' Each of these four techniques of Dhrupad had a philosophy of its own. The Nauhar school adopted the Shiva school of philosophy; the Dagar, Gharana adopted the Bharat school of philosophy; the Khandar, Gharana adopted the Hanumat school of philosophy while the Gabar, Gharana adopted the Kalyan school of philosophy. The Agra Gharana of Music adopted the Nauhar style of singing the Dhrupad Raga.

The Agra Gharana of Music adopted the Nauhar style of singing the Dhrupad Raga.

The Kheyal is another technique of the North Indian Music in which the Agra Gharana excelled.

Sujan Khan Deepak Jyoti, Dayam Khan Sur Gyan and their descendants and members from their family became important exponents of the Agra Gharana of Music. The Agra Gharana was

nick-named Rangila Gharana, the school of Charm and Beauty.

The family of Sujan Khan gave its daughters in marriage in the family of Tan Sen and Khan solemnized several such matrimonial alliances. The two families of Sujan Khan and Tan Sen became very close relations, more so because both families were newly converted Indian Muslims. The Sons of the family were married in another family of musicians at Atrauli in Aligarh district.

The Agra Gharana has been devoting its entire time and energies to the science and technique of music and to the art of singing. Music was not only their profession and source of bread; it was a mission and a faith of their lives. Their mornings began with the Bhairav Raga and the evenings and nights were devoted to the Deepak Raga and the Malkaus Raga sung in groups and in mehfil.

In the words of Sripad Bandhyopadhyaya, therefore, “it was natural that all the musicians of the Oharana had to culture their voice to the best and they had also to take care of the wording of the song to give full expression of sound.”

The Agra Gharana of music was continued by the sons and grandsons and the numerous disciples of Sujan Khan. The tradition was continued.

In the nineteenth century lived and practised at Agra, a descendant of several generations whose pseudonym was ‘Shyam Rang.’ Shyam Rang trained a large number of disciples, prominent among who was Natthan Pir Bakhsh an enthusiastic student of Gwalior who later rose to be the top-most musician of the court of Madhav Rao Scindhia of Gwalior. Natthan Pir Bakhsh in his turn trained many disciples in the Agra School of Music and thus served the Agra Gharana. In fact it was Natthan Pir Bakhsh of Gwalior who preserved the Agra Gharana and saved it from being lost in oblivion on the death of his Guru Shyam Rang. The Guru’s infant son Ghagge Khudabakhsh became an orphan at the age of six years without receiving any training in the family traditional system of music. Natthan Pir Bakhsh was an expert maestro of the Agra Gharana. However, he earned his bread at the Gwalior Darbar. Besides training his three sons named Haddu Khan, Natthu Khan

and Hassu Khan, Pir Bakhsh also trained his Guru's only son Ghagge Khuda Bakhsh in the Agra Gharana of music and art of singing. It was natural that all the four young men learnt the same Ragas and Raginis from their common teacher.

It so happened that the three sons of Natthan Pir Bakhsh and Ghagge Khuda Bakhsh one day appeared as rivals in the Court of the Maharaja Madhav Rao Scindhia (the grandfather of Madhav Rao Scindhia, former Railway Minister of Rajiv Gandhi Government) and they gave performance. Since they had received training from a common teacher Natthan Pir Bakhsh, but separately, each one of them considered he to be the real, original disciple of the Agra Gharana and charged the other of having stolen his Gharana's technique. Haddu Khan, Nattu Khan and Hassu Khan, the sons of Pir Bakhsh and Ghagge Khuda Bakhsh the son of Shyam Rang almost came to blows. The young men abused each other and accused the rival with forgery and theft of the technique. Realizing the gravity of the situation, Maharaja Madhav Rao Sindhia called Nathan Pir Bakhsh to find out the real musician of the Agra Gharana and to distinguish the imposter. The explanation offered by the veteran Pir Bakhsh revealed that both the rival claimants were correct and that none was an imposter. The Maharaja was very happy to learn this, rewarded Ghagge Khuda Bakhsh and bid him fare.

Ghagge Khuda Bakhsh was a contemporary of another famous maestro Bahram Khan. Among the other famous musicians of the Agra Gharana, to mention only a few, we have to remember the names of top-musicians like Ghulam Abbas Khan, Kallan Khan, Nattan Khan and Abdul Khan who had helped in maintaining the continuity of the tradition.

The greatest maestro of the Agra Gharana was Ustad Faiyaz Hussain Khan, 'Aftab-i-Musiki', who lived in the twentieth century. Ustad Faiyaz Khan was born on February 17, 1886 at Agra in the home of his maternal grandfather Ghulam Abbas Khan. Ghagge Khuda Bakhsh was the paternal grandfather of Ustad Faiyaz Khan. The father of Ustad Faiyaz Khan, though a musician of the Agra Gharana, usually lived at Aligarh. Unfortunately Faiyaz

Khan lost his father when he was just in arms, an infant of six months. Therefore, his maternal grandfather Ghulam Abbas Khan brought him up in childhood and trained him in the Agra Gharana and later adopted him as a son. Ghulam Abbas Khan was a famous musician, a fine maestro. He was patronized by the Maharaja of Jaipur. He, a follower of the Agra Gharana, Ghulam Abbas Khan gave the same lessons to his adopted son.

Ustad Faiyaz Khan was married at Atrauli where his father-in-law Mehboob Ali Khan was an eminent player on the Bin. Mehboob Ali Khan had adopted the pseudonym 'Daras Piya' and was the Court musician of the Maharaja of Awagarh. He composed many Bhajans and Dhrupad songs.

Usad Faiyaz Khan was a top singer of the Kheyal. He sang Dhamar with authority. His style, technique, his method—was all unique. It is said of him that while singing Dhamar he played in the course of his musical performance hide and seek with tempo or the Ragas and Raginis. His adoptive father Ghulam Abbas Khan had taught him Dhamar and Kheyal, while Thumri he learnt from his uncle Usatad Kallan Khan. Both his teachers were not only his close relations but also renowned representatives of the Rangila Gharana, i.e., the school of charm and beauty as the Agra Gharana was called.

Usad Faiyaz Khan adopted the pseudonym 'Prem Piya'. Maharaja Sayaji Rao Gaekwar of Baroda patronized him and conferred upon Faiyaz Khan the title of Aftab-E-Musiki, the Sun of Music. The maestro composed a large number of Thumri, Hon and Rasiya. His technicalities were Alap, Bant, Gamak and Tan.

Usad Faiya Khan had many followers and disciples. The late Kundan Lal Saigal was one of those who were enchanted by the maestro's Bihag Raga. Kundan Lal Saigal had great respect and regard for the master musician of the Agra Gharana Ustad Fayyaz Khan and presented to Him the record of his best composition as a token of regard for him.

Usad Faiyaz Khan expired on November 5, 1950, aged 64 years lamented by all his fans and followers.

The noted maestro Shrikrishna Narayan Ratnajankar stud-



ied and mastered the technique of Kheyal for five years under Ustad Faiyaz Khan. Bhaskar Rao the well-known musician, Shri Dileep Chandra Veda a master harmonium player born at Anandpur in the Punjab and Ustad Atta-Ullah Khan were some of the disciples of Ustad Faiyaz Khan, and all these students spread the message of the Agra Gharana wherever they went and displayed their talents.

The Agra Gharana is a living institution. The music of Agra Gharana finds its place in almost all the important musical functions throughout the country. The Agra Gharana or the Rangila Gharana is a unique gift of the Agra Culture to the nation as a whole.

The gharana adopts a kind of voice-production which relies on a flatter variation of the vowel-sound 'a'. The usage enables it to produce stressful, accented music conducive to rhythmically-oriented elaboration of selected melodies. The gharana enjoys a rich repertoire of composition-types and bada khayal chota kliyal, dhrupad, dhamar, sadra, thumri, tarana can easily be enumerated. The raga is methodically elaborated and there is an unmistakable emphasis on grammatical correctness. The singing maintains a kind of carefully structured approach to the raga and followers of the gharana-s hardly fail to deliver at least the minimum musical fare, indeed an achievement in itself! Many rare raga-s are sung in the gharana and the treatment is always as detailed as that of any known raga. This obviously augurs well for the thought-content of the Agra-music.

As one of the dhrupad-influenced gharana-s in khayal music, Agra is profuse in boltan-s and tan-s of rhythmic variety, including effective use of tihai-s, an obvious indication of any musician's command of the tala aspect of music. Musicians of the school seem to favour a low fundamental pitch and, to that extent, their music sounds masculine. Added to this is its, rhythm - orientation and the flattened 'a' sound used for elaboration of raga-s. Consequently, Agra-music appears to be more suitable to male voices than female. Even if the feature is slightly out of purview of our discussion, it needs to be mentioned that the gharana is known for its tried and rigorous training methods. This is apparent from the

large number of performing followers it has today in many parts of the country.

### *Jaipur gharana*

Jaipur gharana is well-known for its penchant for rare raga-s as its staple fare. However in the majority of the cases these raga-s are rendered with great authority and sureness of touch. Also evident is a very detailed treatment indicating the assiduous thinking that has gone into the structuring of raga-elaboration. An aesthetically prudent decision makes the gharana rely mostly on a medium-tempo *trital* for most of its *khayal* compositions. As the attention of the listeners is sought to be drawn to the unusual raga-s from the repertoire, it is wise not to introduce novelty at the *tala*-end as well. Too much novelty is bound to tax audiences!

A consequence flowing naturally from the structure of rare raga-s is the complexity of phrases they are built on. It is, therefore, inevitable that the music made by the gharana is replete with intricate patterns. Its music moves more due to the high intellectual content than emotive quality. A corollary to the intricate *alap*-s is the weaving of *tan*-s of similar quality. The gharana impresses by a breathtaking display of designs executed with imagination and polish over large tonal spaces often encompassing at least two-and-a-half octaves.

With the importance attached to patterning in general, it is to be expected that the gharana would prefer the oft-repeated norm of using the vowel 'a' for elaborating melody. What is a bit surprising is the insistence on employing the vowel in all octaves, a feat known to require extensive training as well as long hours of practice.

It may be on account of its *dhrupad*-orientation but the gharana seems to concentrate on *khayal* alone. There does not appear to be any room for forms such as *thumri*, *tarana*, *sadra*, *tapkhayal*, and *ashtapadi* in its repertoire. However, in spite of its single-minded devotion to *khayal*, the gharana does not lack variety because of its amazingly large store of rare raga-s.

There is nothing in the vocalization or repertoire of the

gharana which may restrict it to male voices. This is borne out by the wide following it has in all parts of the country.

### *Gwalior gharana*

Most authorities agree that this is the oldest of the khayal gharana-s. The gharana is well-known for its full repertoire as the followers of this school are taught and know a rich collection of composition-types. Bada and chota kliyal, thumri, tappa, tarana, ashtapadi, klwyalnuma, bhajan, suravarta, sadra, and tapkhayal have been enumerated. The only omission seems to be the dhrupad. In each song-type, singers are also expected to know a reasonably large number of compositions. The gharana concentrates on aam or known raga-s, that is, those which are in general circulation and may not easily be described as rare. However, it is also plausibly suggested that the gharana has many rare raga-s in its repertoire but it tends to treat them more as varieties of some known raga than as independent entities. Hence, instead of presenting a raga such as, Samantkalyan, it chooses to put it forward as a Yaman-ka-prakar—a strategy designed to make matters simpler, and perhaps also to bring in more flexibility in the treatment.

The singers prefer, and, in fact, insist on using akar, the use of the vowel-sound 'a' for alap-s. A corollary is an abundant use of straight tan-s, those moving over wide stretches of three octaves in fast tempo.

The gharana is methodical in its elaboration of the selected raga, however, there is no strict adherence to the general rule of nofe-by-note elaboration. It prefers to present a raga in slow medium tempo and follow it by a drut, creating a general impression of brisk music-making. This may be the reason for the gharana predilection for faster alap-s and tan-s. In turn, selection of the tempo itself can be viewed as a logical consequence of laying emphasis on known raga-s. It is as if a playwright develops a fast-moving plot if the story is known to the audience than I otherwise!

Singers from the gharana do not relish low fundamental I pitches known as dhala in the musicological terminology, therefore, the music is bright. This may also be the reason why it does

not sound 'emotional' (which, of course, does not mean that there is no emotion in singing!). Even though the general impression of the Gwalior gharana is one of vigour and strength, it does not seem to follow a specifically masculine mode of music-making and its music does not lose in effect when sung by female musicians.



### 3. Indian Musical Instruments

Instruments typically used in Hindustani music include the sitar, sarod, tanpura, bansuri, shehnai, sarangi, santoor, and tabla. Instruments typically used in Carnatic music include venu, gottuvadyam, harmonium, veena, mridangam, kanjira, ghatam and violin.

#### (A) **Tabla**

The tabla is a popular Indian percussion instrument used in the classical, popular and devotional music of the Indian subcontinent and in Hindustani classical music. The instrument consists of a pair of hand drums of contrasting sizes and timbres. The term tabla is derived from an Arabic word, tabl, which simply means "drum."

Playing technique involves extensive use of the fingers and palms in various configurations to create a wide variety of different sounds, reflected in the mnemonic syllables (bol). The heel of the hand is used to apply pressure or in a sliding motion on the larger drum so that the pitch is changed during the sound's decay.

#### **History**

The history of this instrument is uncertain, and has been the subject of sometimes heated debate. Rebecca Stewart[2] suggested it was most likely a hybrid resulting from experiments with existing drums such as pakhawaj, dholak and naqqara. The origins of tabla repertoire and technique may be found in all three and in physical structure there are also elements of all three: the smaller pakhawaj head for the dayan, the naqqara kettledrum for the bayan, and the flexible use of the bass of the dholak.

A common legendary account[3] credits the 13th century Indian poet Amir Khusrau as the inventor by splitting a single pakhawaj drum into two. ('thoda, tab bhi bola - tabla': 'When broke,

it still spoke' - a fairly well-known, though almost certainly mythical Hindi pun) None of his writings on music mention the drum, but this apparent tradition of late invention, combined with the absence of the instrument in South Indian music and the closed-ended, paired design that relates it to the Western clay-drums and tympani, altogether supports the view that the tabla is a comparatively recent development in northern Indian music. Reliable historical evidence[citation needed] places the invention of this instrument in the 18th century, and the first verifiable player of this drum was Ustad Suddhar Khan of Delhi.

Muktesvara temple (6th-7th century) and Bhuranesvara (and three other cave temples) of Badari in Bombay (6th century) contain depictions of the puskara drum. Musicians often placed the puskara's smaller vertical drum (called 'alinga'), on their lap and played more than one drum at a time.

Similar regional instruments include the Punjabi dukkar, the Kashmiri dukra, the duggi in eastern Uttar Pradesh, and the mridangam. The mridangam (Southern equivalent of the Northern pakhavaj) is the principal drum in South Indian Carnatic music. The dhol (dholak) of eastern Afghanistan is related in terms of both construction and playing style. The main distinction of the tabla is the pairing of two different types of single-headed drums, whereas the dukkar, dukra, and duggi are pairs of the same type and the mridangam and dhol are double-headed, barrel-shaped drums.

### **Nomenclature and construction**

The smaller drum, played with the dominant hand, is sometimes called dayan (lit. "right"; a.k.a. dahina, siddha, chattu) but is correctly called the "tabla." It is made from a conical piece of mostly teak and rosewood hollowed out to approximately half of its total depth. The drum is tuned to a specific note, usually either the tonic, dominant or subdominant of the soloist's key and thus complements the melody. The tuning range is limited although different dayañ-s are produced in different sizes, each with a different range. Cylindrical wood blocks, known as ghatta, are inserted between the strap and the shell allowing tension to be adjusted by

their vertical positioning. Fine tuning is achieved while striking vertically on the braided portion of the head using a small hammer.

The larger drum, played with the other hand, is called *bayañ* (lit. "left"; a.k.a. *dagga*, *duggi*, *dhama*). The *bayañ* has a much deeper bass tone, much like its distant cousin, the kettle drum. The *bayañ* may be made of any of a number of materials. Brass is the most common, copper is more expensive, but generally held to be the best, while aluminum and steel are often found in inexpensive models. One sometimes finds that wood is used, especially in old *bayañs* from the Punjab. Clay is also used, although not favored for durability; these are generally found in the North-East region of Bengal.

Both drum shells are covered with a head (or *puri*) constructed from goat or cow skin. An outer ring of skin (*keenar*) is overlaid on the main skin and serves to suppress some of the natural overtones. These two skins are bound together with a complex woven braid that gives the assembly enough strength to be tensioned on the shell. The head is affixed to the drum shell with a single cow or camel hide strap laced between the braid of the head assembly and another ring (made from the same strap material) placed on the bottom of the drum.

The head of each drum has an inner called the *syahi* (lit. "ink"; a.k.a. *shai* or *gab*). This is constructed using multiple layers of a tuning paste made from starch (rice or wheat) mixed with a black powder of various origins. The precise construction and shaping of this area is responsible for modification of the drum's natural overtones, resulting in the clarity of pitch and variety of tonal possibilities unique to this instrument. The skill required for the proper construction of this area is highly refined and is the main differentiating factor in the quality of a particular instrument.

For stability while playing, each drum is positioned on a toroidal bundle called *chutta* or *guddi*, consisting of plant fiber or another malleable material wrapped in cloth.

### **Gharana : Tabla tradition**

Most performers and scholars recognize two styles of tabla

gharana: Dilli Baj and Purbi Baj. Dilli (or Delhi) baj comes from the style that developed in Delhi, and Purbi (meaning eastern) baj developed in the area east of Delhi. Delhi Baj is also known as Chati baj (Chati is a part of Tabla from where special tone can be produced). Musicians then recognize six gharanas – schools or traditions – of tabla. These traditions appeared or evolved in presumably the following order:

### **1. Delhi gharana**

The Delhi Gharana is the oldest of all tabla gharanas, and is also the first to establish improvisation rules. Delhi Gharana was founded in the early 18th century by Siddhar Khan. Khan, having been a pakhvaj player, was responsible for incorporating pakhvaj bholas to the style. However, the tabla, not the pakhvaj, is now the main instrument of the Delhi gharana. The Delhi tabla style is famous for its vast and rich repertoire of Qaidas. Overall, the sound quality tends to focus on avoiding the overuse of loud, resonant baya (left-hand bass drum) strokes in favor of lighter, more precise strokes. Bols such as dha, tete (tite), terekete and tinnakena are prominent. A few important tabla Ustads are Gamay Khan (1883-1958), who was the most important player of the twentieth century, his son Inam Ali Khan, Chatur Lal and the last doyen of the Delhi Gharana Ustad Latif Khan.

### **2. Lucknow gharana**

Lucknow gharana is one of the six main gharanas in tabla. It branched out of Delhi gharana when two brothers Modu and Baksu Khan moved to Lucknow. They collaborated with Kathak dancers of Lucknow to create a unique style of compositions. Gat and paran are two types of compositions that are very common in Lucknow gharana. Banarès and Farukhabad gharanas branched from Lucknow. Some of the prominent names in this gharana include Hiru Ganguly, Santosh Kishan Biswas, Swapan Chaudhuri and Afaq Hussain.

### **3. Ajrara gharana**

### **4. Farukhabad gharana**

Farukhabad gharana is one of six prominent playing styles of



North Indian tabla drums. It was created by Ustad Haji Vilayat Ali Khan, disciple of Ustad Miyan Bakshu Khan of Lucknow, and it is for his birthplace the gharana is named. Being a prominent composer and performer, he was appointed as court musician in Rampur and passed his tradition on through his three sons, Nisar Ali Khan, Aman Ali Khan, and Hussain Ali Khan, and their disciples. There is a huge variety in the repertoire of compositions, owing to the tremendous and creative output of great composers such as Haji Vilayat Ali Khan and Amir Hussain Khan, nephew of Munir Khan, himself a disciple of Hussain Ali Khan. In addition, a large number of Lucknow gats (compositions) were given as dowry by Ustad Miyan Bakshu Khan when his daughter married his disciple and the gharana's founder, Ustad Haji Vilayat Ali Khan.

The Farukhabad Gharana is part of the purbi baj ,or "eastern style," which is characterized by an extensive use of resonant strokes played on the sur of the daya. The playing style of the Farukhabad gharana was developed from the strongly dance-influenced style of the Lucknow gharana, and contains similarities to its strong, resonant sounds.

The repertoire is replete with a varied and intriguing compositions, makes great use of open resonant baya strokes, and contains many unique stroke combinations. There is a greater wealth and emphasis of gats, chalan, and rela compositions than on qaida or peshkar. There is a prominent use of certain bols, such as dheredhere, takataka.

The lineage is unbroken today; another disciple of Haji Vilayat Ali Khan, claimed to be his son or son-in-law, Nanhe Khan preserved and passed the tradition through his son Masit Khan, who gave it to his son Keramatullah Khan, followed by his son Sabir Khan, and finally to his son Arif Khan. Ustad Sabir Khan and his son Arif perform actively and continue the tradition of their forefathers in Calcutta.

Other important performers and teachers of the farukhabad gharana include Jnan Prakash Ghosh, Pandit Chatur Lal, and Anindo Chatterjee.

## 5. Benares gharana

Benares gharana is one of the six most common styles of playing of the Indian tabla.

The Benares tabla gharana was developed a little over 200 years ago by the legendary Pandit Ram Sahai (1780-1826). Ram Sahai began studying the tabla with his father from the age of five. At the age of nine, he moved to Lucknow to become the disciple of Modhu Khan of the Lucknow gharana. When Ram Sahai was seventeen years old, Wazir Ali Khan, the new Nawab, asked Modhu Khan if Ram Sahai could perform a recital for him. Modhu Khan agreed, on the condition that Ram Sahai would not be interrupted until he finished playing. It is said that Ram Sahai played for seven consecutive nights. After this incredible performance, Ram Sahai was praised by all the members of the community and was showered with gifts. Shortly after this performance, Ram Sahai returned to Benares.

After some time performing in Benares, Ram Sahai felt the need to make a significant change in his tabla playing. For six months, he withdrew into seclusion, and worked to develop what is now known as the Benares baj or style of tabla playing. The philosophy behind this new style of tabla playing is that it would be versatile enough to perform solo, and to accompany any form of music or dance. The tabla would be able to play delicately, as required for khyal, or more aggressively, like pakhawaj, for the accompaniment of dhrupad or kathak dance. Ram Sahai developed a new way of fingering the tabla strokes; especially important is the sound Na, being played with a curved ring finger to allow for maximum resonance of the dahina. He also composed numerous compositions within existing compositional forms (gats, tukras, parans etc.) and created new forms, such as uthan, Benarsi theka, and fard.

Today, the Benares tabla gharana is well known for its powerful sound, though Benares players are also very capable of playing delicately and sensitively. The gharana is categorized into the Purbi (eastern) baj, which includes the Farukhabad, Lucknow,

and Benares gharanas. The Benares style makes use of the more resonant strokes of tabla, such as Na (played on the lao), and Din. Benares players preferentially use the full-hand TeTe strokes, rather than the single finger alternation preferred by the Delhi style, though both stroke types are integrated into the Benares baj repertoire. Benares tabla players are successful in all forms of tabla playing, including tabla solo, instrumental, vocal, and dance accompaniment. The tabla solo is highly developed in the Benares gharana, and some artists, such as Pandit Sharda Sahai, Pandit Kishan Maharaj, and Pandit Shamta Prasad, have become famous as tabla soloists. New generation of tabla players of Benares Gharana are Pt. Kumar Bose, Pt. Samar Saha, Pt. Balkrishna Iyer, Pt. Shashanka Bakshi, Sandeep Das, Partha Sarathi Mukherjee, Sukhwinder Singh Namdhari, Vineet Vyas and others.

The Benares baj makes use of over twenty different compositional types, and has an enormously varied repertoire of each type.

## 6. Punjab gharana

Punjab Gharana (sometimes called Punjabi or Panjabi Gharana), is a style and technique of tabla playing that originated in the Punjab region of what is now split in present day Pakistan and India. The style was said to have been founded by Saddu Hussain Bux, but this is somewhat debated[citation needed].

The distinctive features of Punjab Gharana are:

- (1) using the middle finger to sound special notes, and
- (2) the chilla ritual, which consists of continuous playing for forty days.

The maestros of the Punjab gharana are late ustad lala bhawanidas, ustad mian fathey deen, ustad mian karam elahi, ustad mian miran baksh, ustad mian tufail, uastan mian nabibaksh, his son ustad kalifa irshad ali and 4 students of ustad mian nabi baksh, ustad peran dita chibbustad kareem baksh payrna, ustad allah dita bihar puri, Ustad Ali Baksh Tandy Wasiya, Ustad Alla Rakha, Ustad Zakir Hussain, Pandit Divyang Vakil, Fazal Qureshi, Taufeeq Qureshi, Ustad Lachhman Singh Seen, Ustad Shaukat

Hussain Khan, Ustad Tari Khan, Pt. Shyam Kane, Mohammad Ajmal, Ashok Godbole.

The original Kahlifa of Punjab Gharana of 20th century is a legendary name in tabla history is Mian Qadir Baksh Pakhawaji. Ustad Baba Mashooq Ali Khan and his son Ustad Ghulam Shabbir Khan sb, his student Ustad Dr. Chaman Lal Khan sb, Ustad Baba Allah Rakhy Khan Sb and his two sons Ustad Zakir Hussain Khan Sb and Ustad Fazal Qureshi Khan sb, Ustad Shokat Khan Sb and his student Ustad Tari Khan sb, Ustad Laxhman Khan Sb and Ustad Altaf else Tafo Khan sb are all these are disciples of Ustad Mian Qadir Baksh Khan Sb Pakhawaji and belongs "Punjab Gharan" too.

Other tabla performers have identified further derivations of the above traditions, but these are subjective claims not universally recognized. [citation needed] Some traditions indeed have sub-lineages and sub-styles that meet the criteria to warrant a separate gharana name, but such socio-musical identities have not taken hold in the public discourse of Hindustani art music, such as the Qasur lineage of tabla players of the Punjab region.

Each gharana is traditionally set apart from the others by unique aspects of the compositional and playing styles of its exponents. For instance, some gharanas have different tabla positioning and bol techniques. In the days of court patronage the preservation of these distinctions was important in order to maintain the prestige of the sponsoring court. Gharana secrets were closely guarded and often only passed along family lines. Being born into or marrying into a lineage holding family was often the only way to gain access to this knowledge.

Today many of these gharana distinctions have been blurred as information has been more freely shared and newer generations of players have learned and combined aspects from multiple gharanas to form their own styles. There is much debate as to whether the concept of gharana even still applies to modern players. Some think the era of gharana has effectively come to an end as the unique aspects of each gharana have been mostly lost through the mixing of styles and the socio-economic difficulties of

maintaining lineage purity through rigorous training.

Nonetheless the greatness of each gharana can still be observed through study of its traditional material and, when accessible, recordings of its great players. The current generation of traditionally trained masters still hold vast amounts of traditional compositional knowledge and expertise.

This body of compositional knowledge and the intricate theoretical basis which informs it is still actively being transmitted from teacher to student all over the world. In addition to the instrument itself, the term *tabla* is often used in reference to this knowledge and the process of its transmission.

#### **(B) Taanpura :**

The *tambura* is a long necked plucked lute, a stringed instrument found in different versions in different places. The *tambora* (Marathi), *tambura* (South India), *tamburo* (Gujarati), or *tanpura* (North India) in its bodily shape somewhat resembles the *sitar*, but it has no frets, as only the open strings are played as a harmonic accompaniment to the other musicians. It has four or five (rarely, six) wire strings, which are plucked one after another in a regular pattern to create a harmonic resonance on the basic note (*bourdon* or *drone* function).

Tanpuras come in different sizes and pitches: bigger "males" and smaller "females" for vocalists and yet a smaller version that is used for accompanying *sitar* or *sarod*, called *tamburi* or *tanpuri*. Male vocalists pitch their tonic note (Sa) to about C#, female singers usually a fifth higher. The male instrument has an open string length of approx. one metre, the female is sized down to 3/4. The standard tuning is 5881, sol do' do' do, or in Indian *sargam*: PA sa sa SA. For ragas that omit the fifth, the first string will be tuned down to the natural fourth: 4881 or Ma sa sa Sa. Some ragas require a less common tuning with *shuddh NI* (semitone below octave sa) : NI sa sa SA. With a five-string instrument, the seventh or NI (natural minor or major 7th) is added: PA NI sa sa SA (57881) or MA NI sa sa SA (47881). The name 'tanpura' is probably derived from *tana*, referring to a musical phrase, and *pura*

which means "full" or "complete". Both in its musical function and how it works, the tanpura is a unique instrument in many ways. It does not partake in the melodic part of the music but it supports and sustains the melody by providing a very colourful and dynamic harmonic resonance field based on one precise tone, the basic note or key-note. The special overtone-rich sound is achieved by applying the principle of *jivari* which creates a sustained, "buzzing" sound in which particular harmonics will resonate with focused clarity. 'Jiva' refers to 'soul', that which gives life. What is implied is that an 'animated' tone-quality is the idea which the tanpura embodies. The principle of *jivari* can be likened to the prismatic refraction of white light into the colours of the rainbow, as its acoustic twin-principle at work.

To achieve this effect, the strings pass over a wide, arched bridge-piece, the front of the bridge sloping gently away from under the strings. When the string is plucked, it will have an intermittent periodical contact with the bridge at a point close to the front edge. This intermittent grazing of string and bridge is not a static process, as the points of contact will gradually shift, being a compound function of amplitude and the curvature of the bridge and string tension. When the string is plucked it has a large amplitude, moving up and down and contacting the bridge on the down-phase. As the energy of the string's movement gradually diminishes, the contact point of the string with the bridge slowly creeps up the slope to the top of the bridge toward point zero when the string has finally come to rest. (depending on scale and pitch, this can take between 3 and 10 seconds) This dynamic sonic process can be fine-tuned using a cotton thread between string and bridge. By shifting the thread minutely, the whole dynamic process of the grazing contact is also shifted to a different position on the bridge, thus changing the harmonic content. Every single string produces its own cascading range of harmonics and at the same time builds up a particular resonance. Evidently, this generates a diversity of harmonic possibilities. According to this refined principle tanpuras are most attentively tuned to achieve a particular tonal shade in function of the intonation-related qualities of the

raga.

These more delicate aspects of tuning are directly related to what Indian musicians call 'raga svaroop', which is about how very characteristic intonations strengthen the tonal impression of a particular raga. The particular set-up of the tanpura with the adjustable sonic-prismatic function of curved bridge and thread made it possible to explore a multitude of harmonic relations produced by the subtle harmonic interplay of four strings. Theoretically, at least, this is what the instrument was designed to do. However, it seems that this degree of artistry is slowly being eclipsed by the common use of the readily accessible electronic tanpura, which is not capable of this natural diversity as it produces one 'standard' sound per setting.

*Tanpuras are designed in three different styles:*

**Miraj style:** the favourite form of tanpura for Hindustani performers. It is usually between three to five feet in length, with a well-rounded resonator plate (tabli) and a long, hollow straight neck. The round lower chamber to which the tabli, the connecting heel-piece and the neck (dandh) are fixed is actually a selected and dried gourd (tumba). Wood used is either tun or teak, bridges are usually cut from one piece of bone.

**Tanjore style:** this is a south Indian style of tambura, used widely by Carnatic music performers. It has a somewhat different shape and style of decoration from that of the Miraj, but is otherwise much the same size. Typically, no gourd is used, but the spherical part is gouged out of a solid block of wood. The neck is somewhat smaller in diameter. Jackwood is used throughout, bridges are usually cut from one piece of rosewood. Often two rosettes are drilled out and ornamented with inlaywork.

**Tamburi:** small-scale instruments, used for accompanying instrumental soloists. It is two to three feet long, with a flat bed-pan type wooden body with a slightly curved tabli. It may have from four to six strings. Tamburi are tuned to the higher octave and are the preferred instruments for accompanying solo-performances by string-playing artists, as the lighter, more transparent sound does not drown out the lower register of a sitar, sarod, or sarangi.

**(C) Sarangi :**

The Sarangi is a bowed, short-necked lute of the Indian subcontinent. It is an important bowed string instrument of India's Hindustani classical music tradition. Of all Indian instruments, it is said to most resemble the sound of the human voice – able to imitate vocal ornaments such as gamakas (shakes) and meend (sliding movements). It is also said to be the hardest Indian instrument to master.

***History***

The word sarangi is derived from two Hindi words: sau (meaning "hundred") and rang (meaning "colour"). This is because the sound of the sarangi is said to be as expressive and evocative as a hundred colours. Its origins are unknown, however most people believe that it became a mainstream instrument in the mid 18th Century. Notoriously difficult to play and tune, the sarangi has traditionally been used primarily for accompanying singers (shadowing the vocalist's improvisations), in recent times it has become recognised as a solo instrument used for full raga development, popularized by Ram Narayan and Sabri Khan. Other current celebrated performers include, Sultan Khan, Kamal Sabri, Dhruva Ghosh and Aruna Narayan Kalle, while eminent maestros of the past have included Bundu Khan, Nathu Khan, Sagiruddin Khan, Gopal Mishra and Shakoor Khan.

The repertoire of sarangi players is traditionally very closely related to vocal music. Nevertheless, a concert with a solo sarangi as the main item will probably include a full-scale raga presentation with an extensive alap (the unmeasured improvisatory development of the raga) in increasing intensity (alap-jor-jhala) and several compositions in increasing tempi. As such, it is on a par with other instrumental styles such as for sitar, sarod, and bansuri. This full-fledged raga development has its roots in the Dhrupad style of raga presentation.

Sarangi music is often vocal music. It is rare to find a sarangi player who does not know the words of many classical compositions. The words are usually mentally present during performance,



and performance almost always adheres to the conventions of vocal performance including the organisational structure, the types of elaboration, the tempo, the relationship between sound and silence, and the presentation of khyal and thumri compositions. The vocal quality of sarangi is in a quite separate category from, for instance, the so-called gayaki-ang of sitar which attempts to imitate the nuances of khyal while overall conforming to the structures and usually keeping to the gat compositions of instrumental music. (A gat is a composition set to a cyclic rhythm.)

The sarangi is also a traditional stringed musical instrument of Nepal, commonly played by the Gaine or Gandarbha ethnic group.

### ***Structure***

Carved from a single block of wood, the sarangi has a box-like shape, usually around two feet long and around half a foot wide. The lower resonance chamber is made from a hollowed-out block of tun (red cedar) wood and covered with parchment and a decorated strip of leather at the waist which supports the elephant-shaped bridge. The bridge in turn supports the huge pressure of approximately 40 strings. Three of the strings – the comparatively thick, tight and short ones – are bowed with a heavy horsehair bow and "stopped" not with the finger-tips but with the nails, cuticles and surrounding flesh (talcum powder is applied to the fingers as a lubricant). The remaining strings are resonance strings or tarabs (see: sympathetic strings), numbering up to around 35, divided into 4 different "choirs". On the lowest level are a diatonic row of 9 tarabs and a chromatic row of 15 tarabs, each encompassing a full octave plus 1–3 extra notes above or below. Between these lower tarabs and the main playing strings lie two more sets of longer tarabs, which pass over a small flat ivory bridge at the top of the instrument. These are tuned to the important tones (swaras) of the raga. A properly tuned sarangi will hum and buzz like a bee-hive, with tones played on any of the main strings eliciting echo-like resonances.

### **(D) Harmonium :**

A harmonium is a free-standing keyboard instrument similar to a reed organ. Sound is produced by air, supplied by foot-operated or hand-operated bellows, being blown through sets of free reeds, resulting in a sound similar to that of an accordion.

### *Definition*

In North America, the most common pedal-pumped free reed keyboard instrument is known as the American Reed Organ, (or parlor organ, pump organ, cabinet organ, cottage organ, etc.) and along with the earlier melodeon, is operated by a suction bellows where air is sucked through the reeds to produce the sound. A reed organ with a pressure bellows, that pushes the air through the reeds, is referred to as a harmonium.

In much of Europe, the term "harmonium" is used to describe all pedal pumped keyboard free reed instruments, making no distinction whether it has a pressure or suction bellows. The British introduced harmoniums to North India during the colonial period

### *History*

The harmonium was invented in Paris in 1842 by Alexandre Debain, though there was concurrent development of similar instruments. Christian Gottlieb Kratzenstein (1723-1795), Professor of Physiology at Copenhagen, was credited with the first free reed to be made in the western world after winning the annual prize in 1780 from the Imperial Academy of St.Petersburg.

Harmoniums reached the height of their popularity in the West in the late 19th and early 20th centuries. They were especially popular in small churches and chapels where a pipe organ would be too large or too expensive. Harmoniums generally weigh less than similarly-sized pianos and are not as easily damaged in transport, thus they were also popular throughout the colonies of the European powers in this period not only because it was easier to ship the instrument out to where it was needed, but it was also easier to transport overland in areas where good-quality roads and railways may have been non-existent. An added attraction of the harmonium in tropical regions was that the instrument held its tune regardless of heat and humidity, unlike the piano. This 'export'

market was sufficiently lucrative for manufacturers to produce harmoniums with cases impregnated with chemicals to prevent woodworm and other damaging organisms found in the tropics.

At the peak of the instruments' Western popularity around 1900, a wide variety of styles of harmoniums were being produced. These ranged from simple models with plain cases and only 4 or 5 stops (if any at all), up to large instruments with ornate cases, up to a dozen stops and other mechanisms such as couplers. Expensive harmoniums were often built to resemble pipe organs, with ranks of fake pipes attached to the top of the instrument. Small numbers of harmoniums were built with two manuals (keyboards). Some were even built with pedal keyboards, which required the use of an assistant to run the bellows or, for some of the later models, an electrical pump. These larger instruments were mainly intended for home use, such as allowing organists to practise on an instrument on the scale of a pipe organ, but without the physical size or volume of such an instrument. For missionaries, chaplains in the armed forces, travelling evangelists, and the like, reed organs that folded up into a container the size of a very large suitcase or small trunk were made; these had a short keyboard and few stops, but they were more than adequate for keeping hymn-singers more-or-less on pitch.

The invention of the electronic organ in the mid-1930s spelt the end of the harmonium's success in the West (although its popularity as a household instrument declined in the 1920s as musical tastes changed). The Hammond organ could imitate the tonal quality and range of a pipe organ whilst retaining the compact dimensions and cost-effectiveness of the harmonium whilst reducing maintenance needs and allowing a greater number of stops and other features. By this time harmoniums had reached high levels of mechanical complexity, not only through the need to provide instruments with a greater tonal range, but (especially in North America) due to patent laws. It was common for manufacturers to patent the action mechanism used on their instruments, thus requiring any new manufacturer to develop their own version- as the number of manufacturers grew this led to some instruments having hugely

complex arrays of levers, cranks, rods and shafts which made replacement with an electronic instrument even more attractive.

The last mass-producer of harmoniums in the West was the Estey company, which ceased manufacture in the mid-1950s. As the existing stock of instruments aged and spare parts became hard to find, more and more were either scrapped or sold. It was not uncommon for harmoniums to be 'modernised' by having electric blowers fitted, often very unsympathetically. The majority of Western harmoniums today are in the hands of enthusiasts, though the instrument remains popular in South Asia.

A relatively modern example of the use of a harmonium in European music can be found in The Beatles' songs such as "We Can Work It Out" and "Cry Baby Cry".

### *Construction*

Harmoniums consist of banks of brass reeds (metal tongues which vibrate when air flows over them), a pumping apparatus, stops for drones (some models feature a stop which causes a form of vibrato), and a keyboard. The harmonium's timbre, despite its similarity to the accordion's, is actually produced in a critically different way. Instead of the bellows causing a direct flow of air over the reeds, an external feeder bellows inflates an internal reservoir bellows inside the harmonium from which air escapes to vibrate the reeds. This design is similar to bagpipes as it allows the harmonium to create a continuously sustained sound. (Some better-class harmoniums of the 19th and early 20th centuries incorporated an "expression stop" which bypassed the reservoir, allowing a skilled player to regulate the strength of the air-flow directly from the pedal-operated bellows and so to achieve a certain amount of direct control over dynamics.) If a harmonium has two sets of reeds, it's possible that the second set of reeds (either tuned unison or an octave lower) can be activated by a stop, which means each key pressed will play two reeds. Professional harmoniums feature a third set of reeds, either tuned an octave higher or in unison to the middle reed. This overall makes the sound fuller. In addition, many harmoniums feature an octave coupler, a mechanical linkage that

opens a valve for a note an octave above or below the note being played, and a scale changing mechanism, which allows one to play in various keys while fingering the keys of one scale.

Harmoniums are made with 1, 2, 3 and occasionally 4 sets of reeds. Classical instrumentalists usually use 1-reed harmoniums, while a musician who plays for a qawaali (Islamic devotional singing) usually uses a 3-reed harmonium.

### *India*

During the mid-19th century missionaries brought French-made hand-pumped harmoniums to India. The instrument quickly became popular there: it was portable, reliable and easy to learn. It has remained popular to the present day, and the harmonium remains an important instrument in many genres of Indian music. It is commonly found in Indian homes. Though derived from the designs developed in France, the harmonium was developed further in India in unique ways, such as the addition of drone stops and a scale changing mechanism.

In Kolkata, Dwarkanath Ghose of the renowned Dwarkin was adept in modifying musical instruments to the individual needs of users and is particularly remembered for modifying the imported harmony flute and producing the hand held harmonium, which has subsequently become an integral part of the Indian music scenario. Dwijendranath Tagore is credited with having used the imported instrument in 1860 in his private theatre, but it was probably a pedalled instrument which was cumbersome, or it was possibly some variation of the reed organ. Initially, it aroused curiosity but gradually people started playing it[2] and Ghose took the initiative to modify it.[1] It was in response to the Indian needs that the hand-held harmonium was introduced. All Indian musical instruments are played with the musician sitting on the floor or on a stage, behind the instrument or holding it in his hands. In that era, Indian homes did not use tables and chairs.[1] Also, Western music being harmonically based, both a player's hands were needed to play the chords, thus assigning the bellows to the feet was the best solution; Indian music being melodically based, only one hand was

necessary to play the melody, the other hand was free for the bellows.

The harmonium was widely accepted in Indian music, particularly Parsi and Marathi stage music, in the late 19th century. By the early 20th century, however, in the context of nationalist movements that sought to depict India as utterly separate from the West, the harmonium came to be portrayed as an unwanted foreigner. Technical concerns with the harmonium included its inability to produce meend (slides between notes) and the fact that, once tuned, it cannot be adjusted in the course of performance. The former prevents it from articulating the subtle inflections (such as andolan, gentle oscillation) so crucial to many ragas; the latter prevents it from articulating the subtle differences in intonational color between a given svara in two different ragas. For these reasons, it was banned from All-India Radio from 1940 to 1971. (Indeed, a ban still stands on harmonium solos.) On the other hand many of the harmonium's qualities suited it very well for the newly-reformed classical music of the early 20th century: it is easy for amateurs to learn; it supports group singing and large voice classes; it provides a template for standardized raga grammar; it is loud enough to provide a drone in a concert hall. For these reasons, it has become the instrument of choice for accompanying most North Indian classical vocal genres, though it is still despised as a foreigner by many connoisseurs of Indian music, who prefer the sarangi as an accompanying instrument for khyal singing.

A popular usage is by followers of various Hindu and Sikh faiths, who use it in the devotional singing of prayers, called bhajan or kirtan. There will be at least one harmonium in any mandir (Hindu temple) or gurdwara (Sikh temple) around the world. The harmonium is also commonly accompanied by the tabla as well as a dholak. To Sikhs the harmonium is known as the vaja/baja. It is also referred to as a "Peti" (A loose reference to a "Box") in some parts of North India and Maharashtra.

The harmonium plays an integral part in Qawwali music. Almost all Qawwals use the harmonium as their sole musical accompaniment. It has received international fame as the genre of

Qawwali music has been popularized by renowned Pakistani musicians such as Nusrat Fateh Ali Khan.

There is some discussion of Indian harmonium-makers producing reproductions of Western-style reed organs for the export trade.

### *Shruti harmonium*

Dr. Vidyadhar Oke has developed a 22-shruti harmonium, which can play the 22 Indian Shrutis (microtones) in an octave, as required in Indian classical music. [2] The fundamental tone (Shadja) and the fifth (Pancham) are fixed, but the other ten notes have two microtones each, one higher and one lower. The higher microtone is selected by pulling out a knob below the key. In this way, the 22-shruti harmonium can be tuned for any particular raga by simply pulling out knobs wherever a higher shruti is required.

### *Samvadini*

Pt. Bhishmadev Vedi is said to have been the first to contemplate improving the instrument by augmenting it with a string box like a harp attached to the top of the instrument. His disciple, Pt. Manohar Chimote later implemented this concept and also provided the name "Samvadini" to this instrument - this name has now gained widespread acceptance. Like Pt. P. Madhukar, Pt. Bhishmadev Vedi is also have said to been among the first to contemplate and design compositions specifically for the harmonium, styled along the lines of "tantakari" - performance of music on stringed instruments. These compositions tend to have a lot of cut-notes and high speed passages creating in some ways an effect similar to that of a string being plucked.

### **(E) Sitar**

The sitar is perhaps the commonest of all the stringed instruments of northern India. In superficial appearance the sitar is very much like a tanpura. The body is usually made of a gourd cut in half near the core. Originally the gourd was almost flat, like the back of a tortoise and therefore such a sitar was called kachchawa. The name kachchapi was, also given to a type of veena for the same reason.

The finger-board of the sitar is about three feet long and three inches wide, hollow and deeply concave, covered with a thin piece of wood. There are sixteen to twenty—two slightly curved frets of brass or silver. These arcs secured to the finger-board by pieces of gut which pass underneath. This arrangement makes it possible for the frets to move so that intervals of any scale can be produced.

The sitar originally had only three strings, but the modern instrument has a total number of seven strings which are fastened to pegs on the neck and the sides. These include the side strings (chikari) used both for the drone and the rhythmic accompaniment.

There are eleven or twelve sympathetic strings (tarab) which run almost parallel to the main strings under the frets. These are secured to small pegs fixed at the side of the finger-board. The sympathetic strings are tuned to produce the scale of the melody which is being played.

The sitar is played by means of a wire plectrum (mizrab) worn on the forefinger of the right hand. The thumb is pressed firmly upon the edge of the gourd so that the position of the right hand should change as little as possible. Of the styles peculiar to instrumental music namely, *alap jod*, *jhala*, *Meend* etc., can be played on this instrument with telling effect. Long unbroken musical passages such as the *tanis* of vocal music are rendered by stretching the string laterally against each fret. In this way it is possible to produce as many as six notes on a single fret.

‘As in percussion instruments, the sitar too has a phraseology or *bols* of its own, for instance the characteristic *da da* and *dir dir*. After *alap*, *jod* and *jhala* begins the regular playing or the *gat* with the *tabla* accompaniment. There are two popular styles of playing the *gats* which are named after two illustrious players called *Maseet Khan* and *Raza Khan* who first introduced them. The *Maseetkhani* style of *gat* playing has a slow tempo as its special characteristic while the *Razakhani* is known for its fast tempo and display with *tabla* accompaniment.

The credit of its invention goes to *Khusro Khan*. The name



of the sitar is derived from the Persian expression seh-tar meaning 'three strings' which is the number of the strings the instrument originally had.

In ancient treatises we come across various names of veenas having only three strings, for Instance tritantri, trinari, tripaj trishavi, trichari and so on. Ghulam Mohammed Khan, Babu Iswari or Babu Jan, Barkat Ali and Ustad Yusuf Ali Khan have been some of the greatest exponents of the sitar.

### **(F) Sarod**

The sarod is one of the most popular instruments of the stringed variety in the north. Though it is not known for certain where the sarod originated it has been suggested that it is a descendant of the rabab, a popular instrument of the Middle East. The famous Tansen seems to have played a kind of rabab in Akbar's time. Though built on the principle of the rabab the sarod has a few structural modifications which make it suitable for the purpose of rendering all the subtle graces of Indian music.

The sarod is from three to three and a half feet long and is made of wood. One end of the body is rounded, nearly a foot in diameter and covered with parchment. The round part gradually joins the neck. There are six main strings including the chikari for the drone and rhythmic accompaniment. All the strings are metallic. They are fastened to pegs at the neck end of the instrument. Some varieties have a small gourd attached to the neck end.

The finger-board is covered with a polished metal plate to facilitate the sliding of the fingers while playing. The sarod has eleven or twelve sympathetic strings which help to improve the resonance. The instrument is played with a plectrum held in the right hand while the fingers of the left hand are used for stopping the strings and playing the notes.

All the characteristic styles of instrumental music namely alap, jod, jhala and meend can be rendered perfectly on this instrument. In the lower octave, the tone of the sarod is rich and vibrant. In the middle and higher octaves, the notes are more brightly illuminated.

The sarod is mainly a solo instrument. In recent years it has secured an important place in the composition of modern Indian orchestras owing to its deep and rich tone which blends easily with other instruments. It is worth mentioning that in the ancient Greco-Buddhist art of Gandhara (modern Afghanistan); an instrument of this type in a primitive form is represented in the early centuries of our era. This instrument was played with long plectrums, probably made of bone or wood. This Gandhara instrument could be a precursor of the modern sarod and perhaps it was not imported from the Middle East at all.

It is said that Khan Saheb Asadullah Khan introduced this instrument in Bengal more than a century ago and since then Bengal has become noted for the manufacture and popularisation of this instrument. Of late, Uttar Pradesh, Punjab and other parts of the country have also taken to this instrument.

### **(G) Santoor**

In appearance the santoor is a rectangular box over which strings of varying length are stretched. The long side of the rectangle faces the performer and the strings run parallel to the longer side. Unlike the swarnandal which has only one string to a note, the santoor has generally a set of three strings to a note. The length and the thickness vary according to the octave; the strings are thickest in the lower octave. Its speciality, which distinguishes it clearly from the swarnandal is its method of note production. In the swarnandal the strings are plucked by the fingers, whereas in the santoor, the strings are subjected to pressure strokes by small wooden hammers held in both the hands.

The same principle is applied in the making of the modern piano where the strings are struck by mechanical keys. The disadvantage is obvious; when the strings are struck, the sound of the notes lingers on and cannot be controlled. The santoor is popular in the Middle East. In India, it is special to Kashmir where the instrument is used for accompanying a type of classical music called Soofiana Kalam, along with other instruments of the region, like the saz, the rabab, the sitar, the sarangi, the tumbaknari, and the

ghata.

### **(H) Flute**

One of the earliest instruments of the sushira (wind) variety is the flute. The flute has various names such as bansuri, venu, vanshi, kuzhal, murali and so on. Under the names of tunara and nadi, the flute was used in the Vedic period. It is one of the three celebrated musical instruments of India, the other two being the veena and the mridanga.

In ancient India, the flute was very commonly used in the religious music of the Buddhists. Representations of this are found in Indian sculpture from the beginning of the 1st century B.C. at Sanchi, and later on in Greco-Buddhist plastic art at Gandhara. The sculptures at Amaravati and several frescoes and paintings at Ajanta and Ellora also depict the flute, as played by human and celestial beings, both as accompaniment to vocal music and as a part of instrumental ensembles.

The flute is of very great antiquity. For centuries the construction of the flute has remained more or less constant. The instrument is a simple cylindrical tube, mostly of bamboo, of uniform bore, closed at one end. There are different kinds of flutes and their lengths and number of holes varies. The length can be anything from eight inches to two and a half feet. Long flutes have a rich, deep and mellow tone whereas in small flutes the tone is bright and high pitched.

In addition to the mouth hole, there are six to eight holes arranged in a straight line. The range of the flute is about two and a half octaves, the normal range of the human voice. It seems incredible that such a wide range of notes can be produced from only six to seven holes.

The player blows into the mouth hole, thus setting in vibration the column of air inside the tube. The lowest octave of the scale is produced by altering the effective length of the tube by covering the holes with the fingers. The next octave of the scale is produced in the same way but with increased wind pressure and the third octave is produced in a more complicated way by 'cross

fingerings'. The tone colour varies considerably. The first octave is so thick and deep that it is sometimes mistaken by the listeners for the tone of a clarinet. The second octave is smooth and clear and the third bright and penetrating. The player can produce any interval by only opening or closing the available holes with his fingers.

The flute is held in a horizontal position with a slight downward inclination. Where the two thumbs are used to hold the flute in position, the three fingers of the left hand, excluding the little finger, and the four fingers of the right hand are used to manipulate the finger holes.

Some of the bamboo flutes used in the north, especially in regions of Bengal is longer than those used in the south. The horizontal flute is enormously popular in southern India and Bengal. Vertical flutes are more popular in the north and the west. These are held vertically and played through a mouthpiece. The flute is very commonly used in Western orchestras. The flute used in Western music is cylindrical in shape and is made of wood but with a more or less conical head. The finger-holes are large so as to afford greater power and range of expression. The fixing of mechanical keys on the flute is an improvement which has revolutionized flute-playing in Western countries. The flute is one of the many Indian musical instruments which went west and became domiciled there.

The flute is an instrument which can be played by it. It is also an important constituent of the modern Indian orchestra. The flute has produced some very great virtuosos both in the north and in the south. The name of T.R. Mahalingam is well on its way to becoming a legend.

### **(I) Surbahar**

The surbahar is one of the most fascinating instruments of northern India. The instrument was devised about 120 years ago. The surbahar is actually just a large-sized sitar. Its body is made of wood with a flat back. Its strings are thicker than those of the sitar and the instrument is therefore tuned to a much lower pitch. The

tuning and the technique of playing is the same as in the sitar but the tone is much deeper. The surbahar is specially suited for playing serious classical styles of Hindustani music. The gats and jodas of the sitar are not played on the surbahar. However, alap, jod and jhala in the Dhrupad style are commonly played. Sometimes gats and jhala of the north Indian bin are also played on it to the accompaniment of the pakhawaj. The invention of the surbahar is credited to the famous beenkar Umrao Khan who taught the technique of playing it to his favourite disciple Ghulam Mohammed Khan. Ghulam Mohammed Khan and his son Sajjad Hussain were both famous surbahar players. There are not many masters of this instrument today.

### **(J) Surshringar**

The surshringar is a combination of three instruments of the stringed variety found in the north. One opinion is that the surshringar was first made by the late Nawab of Rampur, Syed Kalb Ali Khan Bahadur. But the more popular view seems to be that it was introduced by the famous brothers Pyar Khan, Jaffar Khan and Basit Khan who flourished in the early part of the 19th century. Great musicians in themselves, they were also directly descended from the celebrated Tansen. Mohamed Ali Khan, son of Basit Khan, who lived in Rampur and later in Lucknow, was a master of the surshringar and the last descendant of Tansen.

The surshringar is a combination of three stringed instruments, namely the ii' ahati veena, the rabab and the kachchapi veena. The small gourd and the neck to which the strings are attached are features of the mahari veena; the finger-board with the metal plate is very much like the type of rabab which Tansen played; and the main body is similar to that of the kachchapi veena, popularly called the kachchapi sitar, with its flat gourd resembling the back of a tortoise.

There are six main strings which are placed on a flat bridge. There are two additional strings for the drone and the rhythmic accompaniment. To play it, the instrument is placed in front of the performer and held in a slanting position so that the upper portion

rests on the left shoulder. The strings are plucked with wire plectrums (mizrabs) worn on the fingers of the right hand and the notes are held with the fingers of the left hand. The polished metal plate on the finger-board facilitates the sliding of the fingers thus making it easier to produce the gamakas and other graces of Indian music. The surshringar is restricted to serious types of music, mainly the Dhrupad and Dhamar styles. After playing the alap of the raga in vilambit, madhya and drut layas (slow, medium and fast tempo), the performer usually ends the recital with varieties of jhala played to the accompaniment of the pakhawaj. The surshringar is a difficult instrument to practise upon and hence is not popular. However there are a few masters in the north who maintain the traditional style of playing this instrument.

### **(K) Dilruba**

The dilruba is one of the most popular stringed instruments of the bowed variety in the north. The instrument is a clever combination of the sitar and the sarangi. The finger-board with the frets very much resembles the sitar. The belly of the instrument is covered with skin like a sarangi; and like the sarangi it is played with a bow.

The stem of the dilruba contains eight-teen or nineteen elliptical frets which are movable. They are tied to the stem by means of thin pieces of gut so that the frets can be moved according to the scale of the raga which is being played, as in the case of the sitar. The bridge is placed on the skin-covered body, over which all the main and sympathetic strings pass. Of the four main strings, the last is the principal playing string. The first two are of brass and the last two of steel. There are about twenty-two sympathetic strings or tarabs running underneath the frets and fastened to a series of pegs on the side.

Like similar sympathetic strings in other instruments, the tarabs are tuned to reproduce the scale of the melody which is being played. The bowing is done with the right hand while the fingers of the left hand are used to play over the strings. The frets on the dilruba are meant only to guide the player in locating the correct position of the notes. The fingers do not pull the strings over

the frets laterally as in the sitar, but more longitudinally alongside the strings. All the musical nuances which the sarangi captures can be produced on this instrument with-out difficulty. The dilruba can be an effective accompaniment to vocal music as well as an instrument for solo performances. The dilruba is held vertically, the lower portion on the lap of the performer or in front of him and the top resting against the left shoulder. Simple melodies and the subtlest musical nuances can be produced on this instrument with equal naturalness. It is a popular instrument in the north especially in Punjab, Uttar Pradesh and Maharashtra. It has also secured for itself a place in the modern Indian orchestra. The dilruba came into vogue a few centuries after the introduction of the fretted sitar.

### **(L) Rabab**

The Rabab is a popular stringed instrument of the plucked variety found all over the Middle East. The Indian Rabab is used principally in Kashmir, Punjab and Afghanistan. The instrument is made of wood. It has a double belly, the first being covered with parchment and the second with wood. There are four strings; the two upper strings are sometimes doubled in which case the instrument has six strings. A number of sympathetic strings of metal run beneath the main strings. There are four or five frets made of gut tied round the fingerboard at semitonic intervals and the instrument is played with a plectrum. The tone resembles that of a banjo and no meend or glissando is possible on this instrument.

It appears that the Indian Rabab exercised a very considerable influence on the history of stringed instruments in the West, since it was through it that the bow was introduced to the West. The Rabab became the rebec of Persia and Arabia to which the parentage of the violin family is ascribed. The peculiar shape of the violin and viola etc. very nearly resembles that of the Rabab. The shallow pinched belly of the rabab was apparently designed to facilitate bowing though the Indian Rabab still remains a plucked instrument. It is popularly believed that the famous Tansen of Akbar's court used to play a kind of Rabab. The disciples of Tansen divided themselves into two groups, the Rababiyas and the binkars. The former used the Rabab while the latter used the bin

(northern veena). Among the great masters, Pyar Khan, Bahadur Khan and Bahadur Sain were highly competent rababiyas.

### **(M) Gottuvadyam**

The gottuvadyam is one of the important concert instruments of the stringed variety in the south. It is similar to the southern veena, the main difference being that unlike the veena it has no frets. The pear-shaped bowl of the gottuvadyam is scooped out of a block of wood. While the northern vichitra veena is built on the same principle as the gottuvadyam, the heavier body of the latter gives a deeper and rounder tone than the vichitra veena.

The gottuvadyam consists of six main strings which pass over the bridge placed on the top of the bowl. There are three side strings for the drone and rhythmic effect. The instrument is also provided with a few sympathetic strings which pass over a small bridge beneath the main bridge. The music is played by moving a cylindrical piece of heavy polished wood or horn over the strings. The gottuvadyam has a range of four to four and a half octaves. Raga alapana, tanam, pallavi and all other musical forms that are possible on the southern Veena can be rendered on this instrument. Most of the gamakas and graces can be brought out beautifully.

The gottuvadyam is primarily an instrument for solo playing. It has been in vogue in southern India for the past 70 or 80 years. It was brought into vogue by the famous musician Sakharam Rao of Tiruvudaimarudur a village on the banks of the river Kaveri. It was further popularised all over India by a palace musician of Mysore, Narayana Iyengar, who used to call the instrument mahanataka veena. Tanjavoor in the south is noted for the manufacture of this instrument which is produced here with elaborate ornamentation and silver mounting.

### **(N) Vichitra Veena**

Of all the modern stringed instruments in vogue in India, the vichitra veena seems to be one of comparatively recent origin. It is used mostly in the north and is a rare instrument. In general appearance and structure, the vichitra veena is very similar to the northern bin or veena. For an instrument so young, it is fairly



widespread. The main difference between the northern veena and the vichitra veena is that the former is a fretted instrument with a bamboo stem while the vichitra veena has a much broader and stronger wooden stem without frets which can accommodate the large number of main and sympathetic strings. This hollow stem, about three feet long and about six inches wide, with a flattop and a rounded bottom, is placed on two large gourds about a foot and a half in diameter. An ivory bridge covering the entire width of the stem is placed at one end. Six main strings made of brass and steel run the whole length of the stem and are fastened to wooden pegs fixed to the other end.

The vichitra veena has about twelve sympathetic strings of varying lengths which run parallel to and under the main strings. They are usually tuned to reproduce the scale of the raga which is being played. The vichitra veena is played by means of wire plectrums (mizrabs) worn on the fingers of the right hand which pluck the strings near the bridge. The notes are stopped with a piece of rounded glass, rather like a paper weight. The musician slides the glass piece from one note to another over the strings by holding it in his left hand. It is rather difficult to play fast passages on the vichitra veena but slow passages emerge on this instrument with a beauty and richness of tone which few other instruments possess. The obvious disadvantage of this instrument is that a paper weight can never do what human fingers can. And so, some of the delicate graces and embellishments in very fast passages have to be sacrificed. The vichitra veena has these advantages in common with the gottuvadyam of the south. It is said that the Vichitra veena was introduced by the late Ustad Abdul Aziz Khan who was a court musician at Indore. In fashioning the instrument, Ustad Abdul Aziz Khan, during his musical contacts with the south, probably took his ideas from the southern gottuvadyam which was already popular.

### **(O) Violin**

Today, the violin has become an integral part of any musical concert of Karnatak and north Indian music where it accompanies the main artist, vocal or instrumental. The violin as we know it

today is one of the earliest foreign instruments to be adopted by Indian music. The introduction of this instrument to this country dates back to over a century ago. It is said that Varahappaya, a minister to the Maratha rulers of Tanjavoor and an adept in Karnatak music, was first attracted by the rich tonal quality of the violin which he heard in a European hand of the East India Company. He explored the possibilities of this instrument from the point of view of enriching Indian music.

Though the violin is a Western instrument, in southern India it is not tuned in the Western style; nor does the artist play it standing up. He squats on the platform and holds the violin between his right heel and his chest. The left hand can move freely and the fingers of the player have a range of two and a half octaves. The range of the human Voice is almost the same and the tone of the violin blends smoothly with that of the human voice. The violin is remarkable for its smooth sweeps from one end of the string to the other. The light tone of the steel string and the deep, almost human tone of the fourth string are wonderfully expressive. All these and the facility to play the gamakas and embellishments peculiar to Indian music, especially to Karnatak music, have made the violin Irrevocably Indian. There has been a successive line of musicians in the south who have effectively demonstrated the possibilities of the violin as an accompanying and solo instrument. Two notable names are those of Tirukodikaval Krishna Iyer and Tiruchirapalli Govindaswami Pillai, towering personalities within recent memory with distinctive styles and a technique which remains unsurpassed till today. Dwaram Venkata Swami Naidu was another noted exponent of violin music. Northern India has a number of stringed instruments of the bowed 'variety like the sarangi the dilruba, and the esraj which serve as an intimate accompaniment to vocal music. In recent times, however the violin has begun to receive new respect at the hands of north Indian musicians too.

### **(P) Esraj**

The esraj also belongs to the family of the dilruba. It is very similar to the dilruba both in appearance and in the technique of playing. However, there are few structural differences. The body

of the dilruba is rectangular and flat like that of the sarangi. The body of the esraj is a bit rounder in shape and shallower in the middle. The stem or the finger-board of the dilruba is broader than that of the esraj. The number of sympathetic strings in the dilruba is larger than in the esraj, hence the tone of the dilruba is more rich and resonant than that of the esraj whose tone is soft and mellow. The esraj is a very popular instrument of Bengal where it is commonly used by both professionals and amateurs. The esraj can be played by itself or as accompaniment.

**(Q) Mandar Baar**

The mandar baar is very similar to the esraj in construction but the finger-board and the body are bigger in size, being about four feet long. Thick strings of gut are used which give a deep, rich tone somewhat like that of the Western violin cello.

To play the instrument the performer sits on a low stool. The instrument is placed in front of him on the floor, the top of the instrument leaning against his left shoulder.

The mandar bahar is a rare instrument found mostly in Bengal. It is now being used in the modern Indian orchestra for producing bass notes in the lower octaves.



#### 4. Karnatak music

The present form of Karnatic music is based on historical developments that can be traced to the 15th - 16th centuries AD and thereafter. From the ancient Sanskrit works available, and the epigraphical evidence, the history of classical musical traditions can be traced back about 2500 years. Carnatic music is completely melodic, with improvised variations. The main emphasis is on vocal music; most compositions are written to be sung, and even when played on instruments, they are meant to be performed in a singing style (known as *gayaki*). Like Hindustani music, Carnatic music rests on two main elements: *raga*, the modes or melodic formulæ, and *taḥa*, the rhythmic cycles.

Purandara Dasa is credited with having founded today's Carnatic Music. He systematized the teaching method by framing a series of graded lessons such as *swaravalis*, *janta swaras*, *alankaras*, *lakshana geetas*, *prabandhas*, *ugabhogas*, *thattu varase*, *geetha*, *sooladis* and *kritis*. He introduced the *Mayamalavagaula* as the basic scale for music instruction. These are followed by teachers and students of Carnatic music even today. Another of his important contributions was the fusion of *bhava*, *raga* and *laya* in his compositions.

Purandara Dasa was the first composer that started commenting on the daily life of the people in compositions. He incorporated in his songs popular folk language and introduced folk ragas in the mainstream. The most important contribution he made was the fusion of *bhava*, *raga* and *laya* into organic units.

He also composed a large number of *lakshya* and *lakshana geetas*, many of which are sung to this day. His *sooladis* exhibit his mastery of the techniques of music, and are considered an author-

ity for raga lakshana. Scholars attribute the standardization of varna mettu entirely to Purandaradasa.

Purandaradasa's era was probably the beginning of Carnatic music's movement towards krithi based classical music (one of its distinguishing characteristics compared to Hindustani). The peripatetic dasas who followed him are believed to have followed the systems he devised, as well as orally passing down his compositions.

Purandaradasa was a performer, a musicologist and the father of Carnatic musical pedagogy. He is credited with having elevated Carnatic music from religious and devotional music into the realm of a performing art. For all these reasons and the enormous influence that he had on Carnatic music, musicologists call him the "Sangeeta Pitamaha" or the grandfather of Carnatic music.

Popular Carnatic vocalists of today include M. Balamuralikrishna, Nithyashree Mahadevan, Sudha Ragunathan, P. Unni Krishnan, Aruna Sairam, Priya Sisters, S. Sowmya, Sanjay Subrahmanyam, Sreevalsan J. Menon, Bombay Jayashree Ramnath, Ranjani & Gayatri, Vijay Siva, O. S. Arun, O. S. Thyagarajan, T. M. Krishna, Malladi Brothers - Sriram Prasad & Ravikumar, Sriram Parasuram & Anuradha Parasuram, Sikkil C. Gurucharan, Vishakha Hari, S. Kasthurirangan and Singapore V.S.Hari.

Carnatic music is a system of music commonly associated with the southern part of the Indian subcontinent, with its area roughly confined to four modern states of India: Andhra Pradesh, Karnataka, Kerala, and Tamil Nadu. It is one of two main sub-genres of Indian classical music that evolved from ancient Hindu traditions; the other sub-genre being Hindustani music, which emerged as a distinct form due to Persian and Islamic influences in North India. In contrast to Hindustani music, the main emphasis in Carnatic music is on vocal music; most compositions are written to be sung, and even when played on instruments, they are meant to be performed in gayaki (singing) style.

Although there are stylistic differences, the basic elements

of *sruti* (the relative musical pitch), *swara* (the musical sound of a single note), *raga* (the mode or melodic formulæ), and *tala* (the rhythmic cycles) form the foundation of improvisation and composition in both Carnatic and Hindustani music. Although improvisation plays an important role, Carnatic music is mainly sung through compositions, especially the *kṛiti* (or *kīrtanam*), a form developed between the 16th and 20th centuries by prominent composers such as Purandara Dasa and the Trinity of Carnatic music.

Carnatic music is usually performed by a small ensemble of musicians, consisting of a principal performer (usually a vocalist), a melodic accompaniment (usually a violin), a rhythm accompaniment (usually a *mridangam*), and a *tambura* which acts as a drone throughout the performance. Other typical instruments used in performances may include the *ghatam*, *kanjira*, *morsing*, *veena* & flute. The most outstanding performances, and the greatest concentration of Carnatic musicians, are found in the city of Chennai. In particular, the six week-long Music Season held in Chennai every December, has been described as the world's largest cultural event.

### Origins and history

Like all art forms in Indian culture, Carnatic music is believed to have a divine origin. It originated from the *Devas* and *Devis* (Hindu Gods and Goddesses), and is venerated as symbolic of *nada brahman*. Ancient treatises describe the connection of the origin of the *swaras*, or notes, to the sounds of animals and birds and man's effort to simulate these sounds through a keen sense of observation and perception. The *Sama Veda*, which is believed to have laid the foundation for Indian classical music, consists of hymns from the *Rigveda*, set to musical tunes which would be sung using three to seven musical notes during Vedic *yajnas*. The *Yajur-Veda*, which mainly consists of sacrificial formulae, mentions the *veena* as an accompaniment to vocal recitations. References to Indian classical music are made in many ancient texts, including epics like the *Ramayana* and *Mahabharata*. The *Yajñavalkya Smṛiti* mentions *vi?avadana tattvajña? srutijativisarada? talajñascaprayasena mok?amarga? niyacchati* ("The one who is

well versed in veena, one who has the knowledge of srutis and one who is adept in tala, attains salvation without doubt".. Carnatic music is based as it is today on musical concepts (including swara, raga, and tala) that were described in detail in several ancient works, particularly the Silappadhikaram, and Bharata's Natya Shastra.

Owing to Persian and Islamic influences in North India from the 12th century onwards, Hindustani music and Carnatic music styles diverged. By the 16th and 17th centuries, there was a clear demarcation between Carnatic and Hindustani music.. It was at this time that Carnatic music flourished in Thanjavur, while the Vijayanagar Empire reached its greatest extent. Purandara Dasa, who is known as the father (Pitamaha) of Carnatic Music, formulated the system that is commonly used for the teaching of Carnatic music. Venkatamakhin invented and authored the formula for the melakarta system of raga classification in his Sanskrit work, the Chaturdandi Prakasika (1660 AD). Govindacharya is known for expanding the melakarta system into the sampoorana raga scheme - the system that is in common use today.

Carnatic music was mainly patronized by the local kings of the Kingdom of Mysore and Kingdom of Travancore in the 18th through 20th centuries. The royalty of the kingdoms of Mysore and Travancore were noted composers and proficient in playing musical instruments, such as the veena, rudra veena, violin, ghatam, flute, mridangam, nagaswara and swarabhat. Some famous court-musicians and royalty proficient in music were Veena Sheshanna (1852-1926) and Veena Subbanna (1861-1939), among others.

With the dissolution of the erstwhile princely states and the Indian independence movement reaching its conclusion in 1947, Carnatic music went through a radical shift in patronage into an art of the masses with ticketed performances organized by private institutions called sabhas. During the 19th century, Madras emerged as the locus for Carnatic music.

### **Nature of Karnatic music**

The main emphasis in Carnatic music is on vocal music;

most compositions are written to be sung, and even when played on instruments, they are meant to be performed in a singing style (known as *gayaki*). Like Hindustani music, Carnatic music rests on two main elements: *raga*, the modes or melodic formulæ, and *taḥa*, the rhythmic cycles. Today, Carnatic music is presented by musicians in concerts or recordings, either vocally or through instruments. Carnatic music itself developed around musical works or compositions of phenomenal composers.

### **Important elements of Karnatic music**

#### ***Sruti***

*Sruti* commonly refers to musical pitch. It is the approximate equivalent of a tonic (or less precisely a key) in Western music; it is the note from which all the others are derived. It is also used in the sense of graded pitches in an octave. While there are an infinite number of sounds falling within a scale (or *raga*) in Carnatic music, the number that can be distinguished by auditory perception is twenty-two (although over the years, several of them have converged). In this sense, while *sruti* is determined by auditory perception, it is also an expression in the listener's mind.

#### ***Swara***

*Swara* refers to a type of musical sound that is a single note, which defines a relative (higher or lower) position of a note, rather than a defined frequency. *Swaras* also refer to the solfege of Carnatic music, which consist of seven notes, "sa-ri-ga-ma-pa-da-ni" (compare with the Hindustani *sargam*: sa-re-ga-ma-pa-dha-ni or Western do-re-mi-fa-so-la-ti). These names are abbreviations of the longer names *shadja*, *rishabha*, *gandhara*, *madhyama*, *panchama*, *dhaivata* and *nishada*. Unlike other music systems, every member of the solfege (called a *swara*) has three variants. The exceptions are the drone notes, *shadja* and *panchama* (also known as the tonic and the dominant), which have only one form; and *madhyama* (the subdominant), which has two forms. A 7th century stone inscription in Kudumiyan Malai in Tamil Nadu shows vowel changes to solfege symbols with ra, ri, ru etc. to denote the higher quarter-tones. In one scale, or *raga*, there is usually only one



variant of each note present. The exceptions exist in "light" ragas, in which, for artistic effect, there may be two, one ascending (in the arohanam) and another descending (in the avarohanam).

### ***Raga***

A raga in Carnatic music prescribes a set of rules for building a melody - very similar to the Western concept of mode. It specifies rules for movements up (aaronam) and down (avarohanam), the scale of which notes should figure more and which notes should be used more sparingly, which notes may be sung with gamaka, which phrases should be used or avoided, and so on. In effect, it is a series of obligatory musical events which must be observed, either absolutely or with a particular frequency.

In Carnatic music, the sampoorana ragas (those with all seven notes in their scales) are classified into a system called the melakarta, which groups them according to the kinds of notes that they have. There are seventy-two melakarta ragas, thirty six of whose madhyama (subdominant) is sadharana (perfect fourth from the tonic), the remaining thirty-six of whose madhyama (subdominant) is prati (an augmented fourth from the tonic). The ragas are grouped into sets of six, called chakras ("wheels", though actually segments in the conventional representation) grouped according to the supertonic and mediant scale degrees. There is a system known as the katapayadi sankhya to determine the names of melakarta ragas.

Ragas may be divided into two classes: janaka ragas (i.e. melakarta or parent ragas) and janya ragas (descendant ragas of a particular janaka raga). Janya ragas are themselves subclassified into various categories.

### ***Tala***

Tala refers to the beat set for a particular composition (a measure of time). Talas have cycles of a defined number of beats and rarely change within a song. They have specific components, which in combinations can give rise to the variety to exist (over 108), allowing different compositions to have different rhythms.

Carnatic music singers usually keep the beat by moving their

hands up and down in specified patterns, and using their fingers simultaneously to keep time. Tala is formed with three basic parts (called angas) which are laghu, dhrtam, and anudhrtam, though complex talas may have other parts like plutam, guru, and kaakapaadam. There are seven basic tala groups which can be formed from the laghu, dhrtam, and anudhrtam: Dhruva tala, Matya tala, Rupaka tala, Jhampa tala, Tripata tala, Ata tala, Eka tala

A laghu has five variants (called jaathis) based on the counting pattern. Five jaathis times seven tala groups gives thirty-five basic talas, although use of other angas results in a total of 108 talas.

### **Improvisation**

Improvisation in raga is the soul of Indian classical music - an essential aspect. "Manodharma sangeetham" or "kalpana sangeetham" ("music of imagination") as it is known in Carnatic music, embraces several varieties of improvisation. The main traditional forms of improvisation in Carnatic music consist of alapana, niraval, kalpanaswaram, ragam thanam pallavi, and thani avarthanam.

#### ***Alapana***

An alapana, sometimes also called ragam, is the exposition of a raga or tone - a slow improvisation with no rhythm, where the raga acts as the basis of embellishment. In performing alapana, performers consider each raga as an object that has beginnings and endings and consists somehow of sequences of thought.

The performer will explore the ragam and touch on its various nuances, singing in the lower octaves first, then gradually moving up to higher octaves, while giving a hint of the song to be performed. Theoretically, this ought to be the easiest type of improvisation, since the rules are so few, but in fact, it takes much skill to sing a pleasing, comprehensive (in the sense of giving a "feel for the ragam") and, most importantly, original raga alapana.

#### ***Niraval***

Niraval, usually performed by the more advanced perform-

ers, consists of singing one or two lines of a song repeatedly, but with a series of melodic improvised elaborations. The lines are then also played at different levels of speed which can include double speed, triple speed, quadruple speed and even sextuple speed.

### ***Kalpanaswaram***

Kalpanaswaram, also known as swarakalpana, consists of improvising melodic and rhythmic passages using swaras (solfa syllables). Kalpanaswaras are sung to end on a particular swara in the raga of the melody and at a specific place (idam) in the tala cycle. Generally, the swaras are sung to end on the samam (the first beat of the rhythmical cycle), and can be sung at the same speed or double the speed of the melody that is being sung, though some artists sing triple-speed phrases too. Kalpanaswaram is the most elementary type of improvisation, usually taught before any other form of improvisation.

### ***Tanam***

Tanam is one of the most important forms of improvisation, and is integral to Ragam Tanam Pallavi. Originally developed for the veena, it consists of expanding the raga with syllables like tha, nam, thom, aa, nom, na, etc.

### ***Ragam Tanam Pallavi***

Ragam Tanam Pallavi is the principal long form in concerts, and is a composite form of improvisation. As the name suggests, it consists of raga alapana, tanam, and a pallavi line. Set to a slow-paced tala, the pallavi line is often composed by the performer. Through niraval, the performer manipulates the pallavi line in complex melodic and rhythmic ways. The niraval is followed by kalpanaswarams.



## 5. Karnatic Compositions

In contrast to Hindustani music of the northern part of India, Carnatic music is taught and learned through compositions, which encode many intricate musical details, also providing scope for free improvisation. Nearly every rendition of a Carnatic music composition is different and unique as it embodies elements of the composer's vision, as well as the musician's interpretation. A Carnatic composition really has two elements, one being the musical element, the other being what is conveyed in the composition. It is probably because of this fact that most Carnatic music compositions are composed for singing. In addition to the rich musical experience, each composition brings out the knowledge and personality of the composer, and hence the words are as important as the musical element itself. This poses a special challenge for the musicians because rendering this music does not involve just playing or singing the correct musical notes; the musicians are expected to understand what was conveyed by the composer in various languages, and sing musical phrases that act to create the effect that was intended by the composer in his/her composition.

There are many types/forms of compositions. Geethams and swarajatis (which have their own peculiar composition structures) are principally meant to serve as basic learning exercises. Compositions more commonly associated with Indian classical dance and Indian devotional music have also been increasingly used in the Carnatic music repertoire. The performance of the Sanskrit sloka, Tamil viruttam and Telegu padyamu or sisapadya forms are particularly unique. Though these forms consist of lyric-based verses, musicians improvise raga phrases in free rhythm, like an alapana, so both the sound value, and the meaning of the text, guide the

musician through elaborate melodic improvisations. Forms such as the divya prabandham, thevaram and ugabhoga are often performed similarly, however, these forms can also have a set melody and rhythm like the devaranama, javali, padam, thillana and thiruppugazh forms. The most common and significant forms in Carnatic music are the varnam and the kriti (or kirtanam).

### **Varnam**

This is a special item which highlights everything important about a raga, known as the sanchaaraas of a raga - this includes which notes to stress, how to approach a certain note, classical and characteristic phrases of a raga, the scale of the raga, and so on. Though there are a few different types of varnams, in essence, they all have a pallavi, an anupallavi, muktayi swaras, a charanam, and chittaswaras. They are sung in multiple speeds, and are very good for practice. In concerts, varnams are often sung at the beginning as they are fast and grab the audience's attention.

### **Kriti**

Carnatic songs (kritis) are varied in structure and style, but generally consist of three units:

**Pallavi.** This is the equivalent of a refrain in Western music. One or two lines.

**Anupallavi.** The second verse. Also two lines.

**Charana.** The final (and longest) verse that wraps up the song. The Charanam usually borrows patterns from the Anupallavi. There can be multiple charanas.

This kind of song is called a keerthanam or a kriti. There are other possible structures for a kriti, which may in addition include swara passages named chittaswara. Chittaswara consists only of notes, and has no words. Still others have a verse at the end of the charana, called the madhyamakala. It is sung immediately after the charana, but at double speed.

## 6. Karnatak Raga

In Carnatic music, ragas are classified as Janaka ragas and Janya ragas. Janaka ragas are the ragas from which the Janya ragas are created. Janaka ragas are grouped together using a scheme called Katapayadi sutra and are organised as Melakarta ragas. A Melakarta raga is one which has all seven notes in both the arohanam (ascending scale) and avarohanam (descending scale). Some Melakarta ragas are Harikambhoji, Kalyani, Kharaharapriya, Mayamalavagowla, Sankarabharanam and Todi.

Janya ragas are derived from the Janaka ragas using a combination of the swarams (usually a subset of swarams) from the parent raga. Some janya ragas are Abheri, Abhogi, Bhairavi, Hindolam and Kambhoji. See the full List of Janya Ragas for more.

Each raga has a definite collection and orders of swaras (the basic notes). In Carnatic music, there are 7 basic notes of which there are 12 varieties. The seven basic swarams of Carnatic music are: Sa, Ri, Ga, Ma, Pa, Da, Ni.

### **Related ragas**

Even though Janya ragas are subsets of Janaka ragas in notation and representation, the differences between the child ragas are clear due to the differences like

- some notes that figure more in a particular raga compared to another, while other notes used sparingly
- some notes may be sung with gamaka, stress, elongation, etc., in one raga compared to other
- specific phrases used and other phrases to be avoided in a raga (so as to avoid deviation into another raga's domain)
- the scales of some ragas may contain at least one swara

that does not figure in their janaka ragas. Such ragas are termed as bhashanga ragas. Ragas such as Bhairavi, Kambhoji, Bilahari, Devagandhari, and Neelambari fall under this category.

The effect of the ragas are different from each other, even if they notationally use same swarams (or subset of swarams between each other) due to above subjective differences related to bhava and rasa (mood caused in the listener). The artists have to ensure the same when elaborating on a raga, as has been followed and expected on each raga, without digressing into the phrases of another related raga.

### **Raga-ragini**

The raga-ragini scheme is an old classification scheme used from the 14th century to the 19th century. It usually consists of 6 'male' ragas each with 6 'wives'(raginis) and a number of sons (putras) and even 'daughters-in-law'. As it did not agree with various other schemes, and the 'related' ragas had very little or no similarity, the raga-ragini scheme is no longer very popular.[6]

Ragas and raginis were often pictured as Hindu gods, Rajput princes and aristocratic women in an eternal cycle of love, longing and fulfilment.

### **(A) Melakarta :**

Melakarta is a collection of fundamental ragas (musical scales) in Carnatic music (South Indian classical music). Melakarta ragas are parent ragas (hence known as janaka ragas) from which other ragas may be generated.

In Hindustani music the thaata is equivalent of Melakarta. There are 10 thaatas in Hindustani music, though the commonly accepted melakarta scheme has 72 ragas. A melakarta raga is sometimes referred as mela, karta or sampoorana as well.

### ***History***

The mela system of ragas was first propounded by Raamamaatya in his work Svaramelakalanidhi c. 1550. He is considered the father of mela system of ragas. Later Venkatamakhin expounded in the 17th century in his work Caturdandi Prakaasikaa

a new mela system known today as melakarta. He had made some bold and controversial claims and defined somewhat arbitrarily 6 swaras from the known 12 semitones, at that time, to arrive at 72 melakarta ragas. The controversial parts relate to double counting of R2 (and similar swaras) and his exclusive selection of madyamas for which there is no specific reasoning. However, today the 72 melakarta ragas have gained significant following, though to this day this system is being criticized. Venkatamakhin was known to be extremely critical of Raamamaatya.

### ***Determining the Melakarta***

A hundred years after Venkatamakhin's time the Katapayadi sankhya rule came to be applied to the nomenclature of the melakarta ragas. The sankhya associates Sanskrit consonants with digits. The digits corresponding to the first two syllables of the name of a raga, when reversed, give the index of the raga. Thus the scale of a melakarta raga can be easily derived from its name.

For example, Harikambhoji raga starts with syllables Ha and ri, which have numbers 8 and 2 associated with them. Reversing them we get 28. Hence Harikambhoji is the 28th Melakarta raga. See Katapayadi sankhya for more details and examples.

### ***Melakarta scale***

Each melakarta raga has a different scale. This scheme envisages the lower Sa (Keezh Shadjamam), upper Sa (Mael Shadjamam) and Pa (Panchamam) as fixed swaras, with the Ma (Madhyamam) having two variants and the remaining swaras Ri (Rishabam), Ga (Gandhaaram), Dha (Dhaivatham) and Ni (Nishaadham) as having three variants each. This leads to 72 seven-note combinations (scales) referred to as the Melakarta ragas as follows.

There are twelve semitones of the octave S, R1, R2=G1, R3=G2, G3, M1, M2, P, D1, D2=N1, D3=N2, N3 (see swaras in Carnatic music for explanation of these notations). A melakarta raga must necessarily have S and P, one of the M's, one each of the R's and G's, and one each of the D's and N's. Also, R must necessarily precede G and D must precede N (krama sampoorna



raga). This gives  $2 \times 6 \times 6 = 72$  ragas. Finding melakarta ragas is a mathematical process. By following a simple set of rules we can find the corresponding raga and the scale associated with it.

A raga which has a subset of swaras from a Melakarta raga is said to be a janya (means born or derived from) of that Melakarta raga. Every raga is the janya of a melakarta raga. Janya ragas whose notes are found in more than one melakarta raga are assigned (or associated) parent Melakarta based on subjective notions of similarity. This is obvious for ragas that have less than seven notes. For such ragas it can be associated with a Melakarta which has any of the different swaras in that position. For example, Hindolam has Rishabam and Panchamam missing. Hence, it could be considered a janya of Todi (also known as Hanumatodi) which has shuddha rishabam or with Natabhairavi which has a chathusruthi rishabam. It is popularly associated with Natabhairavi.

**(B) Janya :**

In Carnatic music (South Indian classical music), Janya ("derived from") and Janya Ragas are the Ragas (melodic modes) derived from the 72 melakarta (fundamental) ragas. Janya ragas are classified into various type, based on a variety of features. Here are some of the classifications.

***Varjya ragas***

Ragas which skip one or more swaras in the scale in comparison with its associated melakarta raga fall into this category. The notes skipped can be in either the ascending scale, descending scale, or both. Also, in some varjya ragas, different notes may be skipped in ascending scale, compared to its descending scale.

They are further given special terms as listed below .

**Sampoorna** - all 7 notes in the scale

**Shadava** - 6 notes in the scale

**Owdava (or audava)** - 5 notes in the scale

**Svarantara** - 4 notes in the scale

These terms may be applicable to either the aroha?a (as-

ending scale), avaroha?a (descending scale) or both. Hence, ragas can be classified as follows.

**Owdava-Sampoorna** - 5 notes in aroha?a and 7 in the avaroha?a, as in Abheri and Bilahari ragas

**Shadava-Sampoorna** - 6 notes in aroha?a and 7 in the avaroha?a, as in Kambhoji raga

**Sampoorna-Owdava** - 7 notes in aroha?a and 5 in the avaroha?a, as in Saramati raga

**Sampoorna-Shadava** - 7 notes in aroha?a and 6 in the avaroha?a, as in Bhairavam raga

**Owdava-Owdava** - 5 notes each in aroha?a and avaroha?a, as in Hindolam, Mohanam, Hamsadhwani and Abhogi ragas (pentatonic scale)

**Shadava-Shadava** - 6 notes each in aroha?a and avaroha?a, as in Sriranjani, Malayamarutam and Suddha Seemanthini ragas

**Svarantara-Svarantara** - 4 notes each in aroha?a and avarohaa, as in Lavangi raga

The above list is representative only and more combinations are possible. Also, there are Sampoorna-Sampoorna ragas, which are not necessarily Melakarta because of either use of notes from multiple mela scales (anya swara used, that is 1 or more notes not in the parent scale) or vakra prayoga (zig-zag scale, instead of strict ascending/descending).

### ***Vakra ragas***

The ragas whose aroha?a, avaroha?a or both, have zig-zag notes (strict ascending / descending order is not followed) are vakra ragas.

Examples are Nalinakanti, Kathanakuthuhalam, Darbaru, Janaranjani and Kedaram to name a few. See full List of Janya Ragas for more examples.

**Nalinakanti** - arohaa S G3 R2 M1 P N3 S, avaroha?a S N3 P M1 G3 R2 S

**Kathanakuthuhalam** - aroha?a S R2 M1 D2 N3 G3 P S, avaroha?a S N3 D2 P M1 G3 R2 S

### ***Upanga/Bhashanga ragas***

Upanga ragas are strictly derived from their parent melakarta raga. They do not use any note which is not found in the parent raga's scale. Examples of upanga ragas are Shuddha Saveri, Udayaravichandrika and Mohanakalyani.

Bhashanga ragas have anya swara(s) (external note; note not found in parent scale) in their aroha?a, avaroha?a or both. Examples of Bhashanga ragas are Kambhoji, Bhairavi, Bilahari, Saranga, Behag and Kapi.

#### ***Single octave***

Some janya ragas are to be sung sticking to one octave only. Moreover, the highest note is not the shadjam (sa), at which the base sruthi (drone) of a performance is set. The classifications in this category are as follows.

**Nishadantya** - highest note is the nishadam (ni)

example Nadanamakriya derived from Mayamalavagowla scale (aroha?a S R1 G3 M1 P D1 N3, avaroha?a N3 D1 P M1 G3 R1 S N3)

**Dhaivathantya** - highest note is the dhaivatham (dha)

example Kuringi derived from Shankarabharanam scale (aroha?a S N3 S R2 G3 M1 P D2, avaroha?a D2 P M1 G3 R2 S N3 S )

**Panchamantya** - highest note is the panchamam (pa)

example Navaroj (aroha?a P D2 N3 S R2 G3 M1 P, avaroha?a M1 G1 R3 S N2 D2 P)

### ***Karnataka/ Desya ragas***

Karnataka ragas are those that are considered to have originated in Carnatic music. Examples are Shankarabharanam, Lalitha and Shuddha Saveri.

Desya ragas are those ragas that have their origins in other music, majority of them originating in Hindustani music. Examples are Yamunakalyani, Desh, Behag and Sindhu Bhairavi.

#### ***Other classifications***

There are various other classifications of janya ragas. These are based on relationships with other ragas (they give a feel of a different but similar raga), presence of gamakas (oscillations and graces around the note), stresses on notes or lack of them, the time of day when a raga is sung, rasa or mood that they evoke, etc.

**(C) Taalam :**

We have seen that the term raga refers to the tune or melody characteristics. The analogous term referring to the rhythm or beats of Carnatic music is taalam. It indicates the pacing of the music and the placement of syllables in the composition. It is vital to realize that the taalam system is essentially based on a cyclic pattern; in other words, the rhythm is always cyclic.

In Carnatic music, the singer indicates the taalam using gestures. There are three basic hand movements used in keeping the rhythm - the downward beat with the palm facing down, called thattu, the wave (sometimes the downward beat with the palm facing up) called veechu and counts using one finger for each count starting with the little finger (sometimes using the thumb to indicate a finger or portions of a finger).

These basic movements are combined into three groups, called Laghu, Dhrutham and Anudhrutham. A Laghu is one thattu followed by a specified number of counts to make up the requisite number of beats.

A Dhrutham is one thattu followed by one veechu while an Anudhrutham is just one thattu. Each beat or unit of taalam is termed as an aksharam and thus, an Anudhrutham is one aksharam long, a Dhrutham is two aksharams long and the Laghu is of variable length. There are several other movements but these are rarely seen in practice.

The absolute duration of an aksharam is not fixed and it varies, depending on the composition and the mood of the performer. This is similar to the way in which the absolute pitch of the swaras is not fixed but defined only relative to the reference pitch or sruthi.

The aksharam is further divided into a number of swaras

and this division is referred to as gathi or nadai. Four swaras per aksharam is standard and is termed Chaturasra nadai. The other standard divisions and the associated number of swaras per aksharam are Tisra (three), Khanda (five), Misra (seven) and Sankirna (nine). These divisions apply to medium tempo or Madhyama Kaalam. The divisions can be doubled to yield a fast tempo termed Dhuritha Kaalam or halved to yield the slow Chowka Kaalam.

Further doubling and halving are also possible but rarely heard. Most of Dikshithar's compositions have the last line of Anupallavi and Charanam (see Elements of Recital section for definitions) set to Dhuritha Kaalam.

There are seven common taalams employing a mixture of the movements just described. In standard notation, the Laghu is indicated by a |, the Dhrutham by a 0 and the anudhrutham by a U.

The length of the Laghu is indicated by a subscript placed after the |. For example, |4 indicates a Laghu of length 4, which comprises of a thattu followed by a three count on the fingers for a total of four aksharams. The seven common taalams and their components are as follows:

Eka	
Roopaka	0
Tripata	0 0
Mattya	0
Jhampa	U 0
Dhruva	0
Ata	0 0

The length of the Laghu has not been specified in the classification. There are five possible Laghu lengths called Tisra (length 3 aksharams), Chaturasra (4 aksharams), Khanda (5), Misra (7) and Sankirna (9). Each of these five Laghus can occur

in the seven basic taalam to produce a total of thirty five taalam. For example, Misra Jhampa taalam (|7 U 0) has a Laghu of 7 aksharams, an Anudhrutham and a Dhrutham. This would be indicated by a thattu (counted one) followed by a six count on the fingers (counts two through seven), two thattus and a veechu, for a total of ten aksharams. Each of these thirty five taalam can be divided into the five nadais to yield 175 beat patterns. Sometimes, the taalam names are used without indicating the length of the Laghu and are to be interpreted as follows: Eka (Chaturasra Eka), Roopaka (Chaturasra Roopaka), Tripata (Tisra Tripata), Jhampa (Misra Jhampa), Ata (Khanda Ata). Chaturasra Roopakam is usually indicated by two thattus and a veechu (each of two akshara length) in order to economize hand motion.

In addition to the taalam just described, there are three more common taalam - Aadi, Khanda Chaapu and Misra Chaapu. Aadi taalam is just the name given to the most common taalam - Chaturasra Tripata or |4 0 0. Khanda Chaapu is a five beat taalam also called arai Jhampa (or half Jhampa) and is usually indicated 0 U 0, though there is really no fixed way of indicating it. One can also see a thattu of two aksharams followed by two veechus of one and two aksharam durations. Khanda Chaapu is often used as a version of Misra Jhampa. Misra Chaapu is similar to Tisra Tripata and is sometimes used as an alternative. The usual indication consists of a thattu of three aksharams followed by two veechus or two thattus of two aksharams each, for a total of seven aksharams (and hence the name).

There is another aspect of taalam which merits attention - the starting point of the song in relation to the taalam or the eduppu as it is called. Many songs start simultaneously with the beat and this is termed as sama eduppu indicating that the start is level with the taalam. Often, the song starts after the taalam is started, leaving an empty rhythm pattern at the beginning. This gap allows the singer greater freedom in improvisation (see also under the section titled Elements of a Recital). This is indicated by the term anaagatha eduppu. Sometimes, the song starts before the beat and this is termed atheetha eduppu. This construction is often used to

add a one or two syllable prefix (eg. Hari, Sri, Amba) to the text of the melodic line. A peculiar eduppu is associated with a taalam called Desadi taalam. Though this taalam actually consists of four move ments, each of two aksharam duration, it is customary to keep pace for this taalam using simple Aadi taalam. Then, the eduppu is at one and half aksharams from the start of the taalam or three eighths way into the laghu. An example for Desadi eduppu is the song 'Bantu reethi kolu viya vayya Raama' in the ragam Hamsanaadham.

**(D) Elements of a Recital :**

The exact form of a concert or recital changes with time, adapting to the perceived needs of the listener and the performer. Much of the form as described here is generally attributed to the tradition es tablished by Sri Ariyakkudi Ramanuja Iyengar. There are two essen tial portions in any Carnatic Music Recital - a composed portion and an extempore portion. The composed portion is fixed (more or less) while the extempore or improvisational portion is heavily dependent on the skills and imagination of the performer. This extempore por tion is thus governed by the mind and is hence referred to as man odharma sangeetham. Recitals often start with a Varnam. A Varnam is a composed piece of fairly short duration usually set to Aadi or Ata taalam. It is usually performed at the start of a recital as a warm up piece. The lyrics are simple and consist mostly of long syllables and swara phrases of various lengths which bring out the essential features of the raga. There is usually a Pallavi and an Anupallavi, followed by a Mukthaayiswaram and repetitions of a Charanam with various Chittaswarams. The Pallavi establishes a characteristic theme of the raga, typically in the lower portion or purvangam of the raga, while the Anupallavi provides a parallel or contrasting theme in the upper portions (uttarangam). The Mukthaayiswaram and Chittaswarams both consist of chains of swaras rendered using the swara syllables themselves (Sa, Ri, etc.). The Charanam is often com posed on a raga theme related to the Pallavi and the Anupallavi.

The recital then proceeds with the rendition of a number of Krithis or Kirthanais (songs) in various ragas and taalam s. These

songs, which are the main items of performance, are composed pieces of various lengths. Most compositions are of a devotional nature due to the historically close relationship between music and religion. Generally, a few compositions of The Trinity are included. The Trinity refers to the three great composers of Carnatic Music, Thyagaraja, Muthuswami Dikshithar and Shyama Shastry. The three were contemporaries who lived in the late 18th and early 19th centuries in and around Tiruvarur (near the South Indian City of Tanjore). Thyagaraja is well known for his five compositions in the ragas Naata, Gowla, Aarabhi, Varaali and Sriragam, generally referred to as the Pancharatnams. Dikshithar's most famous compositions include the Kamalaamba Navaavarna Krithis and the Navagraha Krithis. Thyagaraja and Shyama Shastry composed mainly in Telugu whereas Dikshithar mostly used Sanskrit. Dikshithar and Shyama Shastry have often included the name of the raga also in their lyrics. The word Thyagaraja appears in Thyagaraja's compositions to identify the composer. Dikshithar used Guruguha as his identifier while Shyama Shastry used Shyama Krishna. The identifiers for several other composers are listed in the appendix.

Krithis formally have a Pallavi, an Anupallavi and one or more Charanams. A Kirthanai is similar to a Krithi but has no Anupallavi. Often, a number of Sangadhis are used for each line of the song. Sangadhi is the repetition of a single line or similar short portion of the song using various melodic tunes. Initially, the tune is simple and slowly, the structure of the raga is revealed using more complicated structures. This portion is generally composed but many performers include their own variations also. A Swarajathi is sometimes included along with the Krithis and Kirtanais in the main portion of the concert. A Swarajathi is like a Krithi but its Charanam section is rendered first using the swaras and then the lyrics. One of the most dedicated Carnatic musicians of our times, Sri Semmangudi Srinivasa Iyer, often used to sing Shyama Shastry's Swarajathi composition in the raga Bhairavi beginning with the words (Kanthi) Kamakshi. The Charanam sections of the Pancharatna Keertanais of Thyagaraja are customarily sung in the Swarajathi fashion i.e., first using the swaras and then with the



lyrics.

Some of the songs are preceded by an Aalaapanai, and may include Niraval and/or Kalpanaaswaram. An Aalapana is an improvisation in the same raga as the song. It has no lyrics and only abstract (meaningless) syllables are used (eg. Ta, Da, Ri, Na, Nau). There is no rhythm for this portion of the performance which is essentially an extempore attempt by the performer to convey the raga swaropam as experienced by him/her. The Aalaapanai has a formal structure, similar to the Pallavi - Anupallavi scheme. It includes movements in all the three sthaayis as the raga allows. Sthaayi is the octave or register of the swaras. The normal or middle sthaayi is termed Madhya sthaayi, the upper octave is Thaara sthaayi, the lower octave is Mandhara sthaayi. Similar names exist for further octaves. An Aalaapanai generally starts in the Madhya sthaayi, proceeds upward into the Thaara sthaayi and then downward to the Mandhara sthaayi before returning to end in the Madhya sthaayi. This structure is modified for ragas which are better exposed other wise.

For example, Aalaapanais in the raga Ataana are often started in Thaara sthaayi. Depending on the raga and the imagination and skills of the performer, an Aalaapanai can take up from a few minutes to a half hour or more. In folklore, there are stories of great performers who have rendered Aalaapanai for a week, without any significant repetition of the raga phrases used.

Niraval is similar to sangathi but performed in an extempore manner. The performer selects a single line or a similar short portion of the song and renders it in various tunes, all within the limits of the ragam and the taalam. Kalpanaaswaram is to Chittaswaram what Niraval is to Sangathi. The performer renders improvised swara phrases (in the same raga as the associated song) while repeating a selected line from the song after each chain of phrases, all the time staying within the constraints of the taalam. The empty space in the taalam for songs which have an Anaagatha eduppu allows the performer to return to a fixed short phrase at the end of each chain of Kalpanaaswarams with great momentum, adding to the graceful structure of the performance. Successful

Kalpanaaswaram rendition requires thorough study of the elements of the ragam. Madurai Mani Iyer was well known for his eagerness to sing Kalpanaaswarams with every song.

Many recitals have a major item called Ragam - Thaanam - Pallavi. The Ragam portion is an elaborate Aalaapanai, a study in the structure of the chosen ragam. The Thaanam portion is like an Aalaapanai but it has rhythm. The rhythm is maintained not by an explicit taalam, but by confining the voicing to syllables of more or less fixed length. Typical syllables used in a Thaanam include Ta, Na and Nom. Thaanam is an essential part of veena playing due to the nature of the instrument. The Pallavi portion is often set to rare taalams and generally consists of rendering a lyrical line at various speeds so as to fit the taalam. For example, the line can be rendered once for each cycle of the taalam, twice per cycle, once every two cycles etc. This can be accomplished by keeping the rhythm at a fixed speed and varying the pace of the melody or by varying the rhythmic pace while the lyrical line is rendered at a constant speed. Pallavi rendition is intimately connected with the performer's sense of rhythm. When mentioning Pallavi singing one can hardly forget Shatkaala Govindar, a contemporary of The Trinity, whose title of Shatkaala was given due to his exceptional ability to sing at six speeds. It is also common to make the Pallavi portion into a Raga malika (garland of ragas), meaning, a number of lines, each in a different raga. The Pallavi portion generally includes Kalpanaswarams also.

Devotional items are quite common towards the end of the recital. These include slokas, Bhajans and compositions by or in honor of the performer's Guru(s). A Thillaana is performed at or very near the end of the concert. The Thillaana is a composed piece intended mainly for dance. Usually, there are no lyrics and only certain syllables denoting division of the taalam are used (Ta, Deem, Thom, Takadimi etc.). The concluding piece of the recital is called Mangalam and is generally in the ragas Saurashtram, Madhyama vathy or Surati.

#### **(E) Swaras and Swarasthanas :**

There are seven swaras in Carnatic music, namely, Shadjam

(Sa), Rishabam (Ri), Gandharam (Ga), Madhyamam (Ma), Panchamam (Pa), Dhaivatham (Da) and Nishadam (Ni). There is some theoretical basis for why there is an odd number (seven) of swaras and we will deal with this subsequently. For simplicity, let us fix the Sa at one kattai and place the remaining swaras at the successive white keys. This provides us with a scale or a raga (in this case, containing all the seven swaras). As mentioned previously, ancient Vedic chants have but three swaras and somewhat later forms of music (Indian as well as other forms, eg. Chinese) use five swaras - eg. the Sa, Ri, Ga, Pa and Da of the scale we just created. Our present system is based on seven swaras, and perhaps, a few thousand years from now, the human race will advance to a point of discriminating scales of more swaras (unlikely). The seven swaras are mythologically associated with the sounds produced by certain animals and the names of the swaras are related to the names of these animals. The name Madhyamam appears to be related to the central or madhya location in the seven notes and Panchamam is most probably derived from the number five, denoting the position of the note.

We observed earlier that doubling the pitch of a swara by a factor of two results in going up in pitch by one octave. Thus, doubling the pitch of Sa (say Sa1) results in another Sa (Sa2) which is one octave higher than our original Sa. A further doubling produces Sa3 which is one octave higher than Sa2 and two octaves above Sa1. Three times the original Sa produces the Pa located between Sa2 and Sa3. In other words, the pitch of the swara Pa is one and half times the pitch of the Sa below it (and three fourths the pitch of the Sa above it). Now we come to an important limitation of the keyboard - the way the octave is divided into the twelve swara sthanas.

Since it is based on current western music norms, the division is done on a logarithmic basis (which is just a more technical way of saying that the pitch values of the successive swara sthanas form a geometric progression). An octave is a factor of two and there are twelve intervals in it. If we make all the intervals equal to a multiplicative factor  $x$ , then the pitch

corresponding to any key will be  $x$  times the pitch of the key (white or black) immediately to the left of it. Extending the procedure we arrive at what the value of  $x$  should be. The thirteenth swara sthana results in an octave, or, stated mathematically,  $x^{12}=2$ . Then, we have  $x$  to be the twelfth root of two or a factor of approximately 1.06. Using this logarithmic division procedure, Pa (the 8th swara sthana) corresponds not to a ratio of 1.5 but 1.498. Though the discrepancy is very small, a well trained ear (eg. professional musician) can pick out this difference.

Carnatic music is based not on logarithmic division but on rational division. An octave is based on the ratio 1:2; Pa is located through the ratio 2:3; similar definitions exist for all the twelve swara sthanas. A few centuries ago, Western classical music too was based on rational division (the resulting scale was called as the natural scale), but this has given way to the equally tempered (also called chromatic) scale produced by logarithmic division. The difference is subtle, but quite important. The rational division claim is supported by the fact that tuning of instruments (for example, in setting the frets of veena) is performed mostly by the ear and not by reference to standards.

Further, the swara sthanas of Carnatic music define only nominal locations for the swaras. Depending on the raga in which the swara is used, it manifests a deviation from the nominal sthana. Actually, the deviation from the nominal sthana depends on the swara phrase in which the swara occurs; thus, a single swara in a given raga can appear at different deviations from its nominal sthana when occurring along with various other swaras of the same raga.

In a general sense, this deviation is called gamaka. Gamaka can refer to a constant deviation from the nominal swara sthana or a time dependent deviation or the path taken in reaching the nominal swara etc. Truly, gamaka is the life blood of Carnatic music and the raga system. Ragas are defined more by the gamakas and the way in which certain swara phrases (chain of swaras) are used than by the mere presence or absence of certain swaras. Thus, playing the keys corresponding to the swara sthanas

of a certain raga will not reproduce the true character of the raga but only provide a general idea of what it sounds like. This is the reason why purists object to the use of keyboard instruments in Carnatic music - the lack of gamaka, which leads to a mutilation of the raga swaroopa. The use of gamaka also implies that the method used for defining nominal swara sthanas (rational or logarithmic division) is not too critical as long the correct raga swaroopam can be accommodated.

In the past, Hindustani music also had complex gamaka schemes, but the acceptance of the Harmonium has caused their virtual disappearance and only a few of the gamakas remain in use. The result is that the current form of Hindustani music has lost some of its traditional character - perhaps forever. Carnatic music is one of the very few musical forms in the world that have not lost their traditional character due to the influence of western culture. On the contrary, Carnatic music has enhanced its traditional character by borrowing good things from other systems of music. The introduction of the violin is a very good example of a positive influence. The instrument and its playing techniques have been successfully adapted to fit in with the rest of the system. This adaptation is so complete that the present day listener can hardly imagine a concert without a violin accompanying the singer.

The seven basic swaras occupy various swara sthanas and produce a total of sixteen swaras that form the basis of the raga scheme. It should be emphasized that the swara sthanas are nominal and in actual usage, depending on the raga, the swara is not fixed at any one sthana but appears at various locations around a nominal swara sthana in different swara phrases. The Shadja and Panchama swaras are like the foundations upon which the rest of the melody is constructed. So, these occupy fixed sthanas. This is denoted by naming these swaras as Prakruthi swaras (all the other swaras are grouped under Vikruthi swaras). Further, these two swaras are usually employed without any gamakas. In order to identify the sthanas of the various swaras, let us number the twelve sthanas. The names of the swaras and the swara sthanas they occupy are given in the following table :

Nbered sthana	Name	Notation/name
1	Shadjam	Sa
2	Suddha Rishabam	Ra, Small Ri
3	Chatusruthi Rishabam	Ri, Big Ri
	Suddha Gandharam	Ga
4	Shatsruthi Rishabam	Ru
	Sadharana Gandharam	Gi, Small Ga
5	Anthara Gandharam	Gu, Big Ga
6	Suddha Madhyamam	Ma, Small Ma
7	Prati Madhyamam	Mi, Big Ma
8	Panchamam	Pa
9	Suddha Dhaivatham	Da, Small Da
10	Chatusruthi Dhaivatham	Di, Big Da
	Suddha Nishadam	Na
11	Shatsruthi Dhaivatham	Du
	Kaisika Nishadham	Ni, Small Ni
12	Kakali Nishadham	Nu, Big Ni

The numbering used above allows one to easily locate the swaras on fretted string instruments (veena, mandolin etc.). One simply counts up the frets till the desired swara is reached. For example, if a Sa is played on a particular fret, to get a Prati Madhyamam, one simply moves up 6 frets on the same string (moving six steps from 1 results in 7, the number denoting the Prati Madhyamam). The Ra-Ri-Ru notation exists chiefly for convenience and is not used very widely. In conformance with that practice, this document will point out when the notation is being used. In the absence of such an indication, Ra should be taken to imply not Suddha Rishabam but a generic Rishabam. The following keyboard diagrams show the locations of the swaras for one kattai and four and a half kattai reference pitch using the ra-ri-ru nota-

tion. A similar indication can be easily made up for fretted string instruments simply by using the swara sthana table and counting up the frets starting from Sa.

The use of sixteen swara names has led to some people describing an octave as being divided into more than twelve swara sthanas (as many as twenty two). But, as the table and keyboard diagrams show, there are only twelve sthanas and certain pairs of swaras occupy the same nominal swara sthana (eg. Chatusruthi Rishabam and Suddha Gandharam). In an earlier era (or for that matter, in contemporary Hindustani music), the duplicate name swaras were not used i.e. each swara sthanam was associated with one and only one swaram. The swaras of the octave then read (in Ra-Ri-Ru notation) Sa - Ra - Ri - Gi - Gu - Ma - Mi - Pa - Da - Di - Ni - Nu - Sa. The remaining swaras, Ru, Ga, Du and Na, were considered to be tainted ('Dhosham') and their use was to be avoided. These four swaras are called as Vivadi swaras and their use is now generally accepted. The occurrence of combinations of swaras gives rise to melodies which can then be classified on the basis of the swaras that are used.



## **7. Short Review of Karnataka Music**

Carnaatic music is one of the two dominant genres of Indian classical music (the other one being 'Hindustani music' (pronounced Hindhusthaani), popularized by Ravi Shankar, Zakir Hussain, et al). Carnaatic music is melody-based and not symphony-based. That is, songs are composed as multiple tracks for multiple instruments to play together, but for a single artist (vocal or instrumental) to showcase the melody, rhythm, and mood of the song as envisioned by its composer, and to provide a venue for the artist to improvise and demonstrate his or her mastery. To be sure, the main artists are typically accompanied by other (string and/or percussion) instruments, but there are no special tracks composed for the accompaniments.

Indian classic music has been around now for a couple of millennia or even longer. Until about the 12th century CE, all of India used a single system of classical music. Subsequently, most of North India came under the rule of Muslim rulers of Turkish and Afghan descent (until about 1700 CE, when the British dudes took over). These rulers brought in their own Persian-influenced music, poetry, and other arts to India. This resulted in the classical music in North India being heavily influenced by these. South India, for the most part, was on the outskirts and thus was able to maintain the original style, but did assimilate a fair amount of South Indian folk music. At around the 14th century, the northern and southern genres were different enough to be labeled Hindustani and Carnaatic music, respectively.

Today, Carnaatic music is still mainly dominant in the four southern states of India - Andhra Pradesh (pron: Aandhra Pradesh), Karnataka (pron: Karnaatakaa), Kerala (pron: Kayralaa), and Tamil Nadu (pron: Tamil Naadu) - and anywhere else in the world where lots of South Indians hang out. The city of Chennai in Tamil



Nadu (location) hosts a Carnaatic music festival every year from mid-December to mid-January. Other regions around the world with a high density of South Indians also usually have similar festivals.

As with any system that's been evolving for a couple of millennium, the rules in Carnaatic music can be pretty complex, with every rule having several exceptions, and exceptions having their own exceptions. In this article, we'll blissfully ignore the complexity and stick to basic stuff, just enough to understand and appreciate the music.

### ***Prominent composers***

There are many composers in Karnatic music. Purandara Dasa (1480 - 1564) is known as the father (Pitamaha) of Carnatic music due to his pioneering contributions to Carnatic music. Purandara Dasa is renowned for formulating the basic lessons of Carnatic music. He structured graded exercises known as Swaravalis and Alankaras, and at the same time, introduced the Raga Mayamalavagowla as the first scale to be learnt by beginners. He also composed Gitas (simple songs) for novice students.

The contemporaries Tyagaraja (1759? - 1847), Muthuswami Dikshitar, (1776 - 1827) and Syama Sastri, (1762 - 1827) are regarded as the Trinity of Carnatic music due to the quality of Syama Sastri's compositions, the varieties of compositions of Muthuswami Dikshitar and Tyagaraja's prolific output in composing kritis.

Prominent composers prior to the Trinity of Carnatic music include Arunachala Kavi, Annamacharya, Narayana Theertha, Vijaya Dasa, Bhadrachala Ramadas, Sadasiva Brahmendra and Oottukkadu Venkata Kavi. Other prominent composers are Swathi Thirunal, Gopalakrishna Bharathi, Neelakanta Sivan, Patnam Subramania Iyer, Mysore Vasudevachar, Koteeswara Iyer, Muthiah Bhagavathar, Subramania Bharathiyar and Papanasam Sivan. The compositions of these composers are rendered frequently by prominent artists of today.

Composers of Carnatic music were often inspired by reli-

gious devotion and were usually scholars proficient in one or more of the languages Kannada, Malayalam, Sanskrit, Tamil and Telugu. They usually included a signature, called a *mudra*, in their compositions. For example, all songs by Tyagaraja (who composed in Telugu) have the word Tyagaraja in them, all songs by Muthuswami Dikshitar (who composed in Sanskrit) have the words Guruguha in them, songs by Syama Sastri (who composed in Telugu) have the words Syama Krishna in them, while Purandaradasa, who composed in Kannada, used the signature Purandara Vittala. Gopalakrishna Bharathi used the signature Gopalakrishnan and composed in Tamil. Papanasam Sivan, who has been hailed as the Tamil Thyagaraja of Carnatic music, also composed in this language, as well as Sanskrit, and used the signature Ramadasan.

### *Learning Carnatic music*

Carnatic music is traditionally taught according to the system formulated by Purandara Dasa. This involves *varisais* (graded exercises), *alankaras* (exercises based on the seven *talas*), *geethams* or simple songs, and *swarajathis*. After the student has reached a certain standard, *varnams* are taught and later, the student learns *kritis*. It typically takes several years of learning before a student is adept enough to perform at a concert.

The learning texts and exercises are more or less uniform across all the South Indian states. The learning structure is arranged in increasing order of complexity. The lessons start with the learning of the *sarali varisai* (solfege set to a particular *raga*).

Carnatic music was traditionally taught in the *gurukula* system, where the student lived with and learnt the art from his guru (perceptor). From the late 20th century onwards, with changes in lifestyles and need for young music aspirants to simultaneously pursue a parallel academic career, this system has found few takers.

Musicians often take great pride in letting people know about their Guru Parampara, or the hierarchy of disciples from some prominent ancient musician or composer, to which they belong. People whose disciple-hierarchies are often referred to are

Thyagaraja, Muthuswami Dikshitar, Syama Sastri, Swathi Thirunal and Papanasam Sivan, among others.

In modern times, it is common for students to visit their gurus daily or weekly to learn music. Though new technology has made learning easier with the availability of quick-learn media such as learning exercises recorded on audio cassettes and CDs, these are discouraged by most gurus who emphasize that face-to-face learning is best for students.

### *Performances of Carnatic music*

Carnatic music is usually performed by a small ensemble of musicians, who sit on an elevated stage. This usually consists of, at least, a principal performer, a melodic accompaniment, a rhythm accompaniment, and a drone.

The tambura is the traditional drone instrument used in concerts. However, tamburas are increasingly being replaced by sruti boxes, and now more commonly, the electronic tambura. The drone itself is an integral part of performances and furnishes stability - the equivalent of harmony in Western music.

Performances can be musical or musical-dramatic. Musical recitals are either vocal, or purely instrumental in nature, while musical-dramatic recitals refer to Harikatha. But irrespective of what type of recital it is, what is featured are compositions which form the core of this genre of music.

In a vocal recital, a concert team may have one or more vocalists as the principal performer(s). Instruments, such as the veena and/or flute, can be occasionally found as a rhythmic accompaniment, but usually, a vocalist is supported by a violin player (who sits on his/her left). The rhythm accompanist is usually a mridangam player (who sits on the other side, facing the violin player). However, other percussion instruments such as the ghatam, kanjira and morsing frequently also accompany the main percussion instrument and play in an almost contrapuntal fashion along with the beats. The objective of the accompanying instruments is far more than following the melody and keeping the beats. The accompaniments form an integral part of every composition pre-

sented, and they closely follow and augment the melodic phrases outlined by the lead singer. The vocalist and the violinist take turns while elaborating or while exhibiting creativity in sections like raga, niraval and kalpanaswaram. Unlike Hindustani music concerts, where an accompanying tabla player can keep beats without following the musical phrases at times, in Carnatic music, the accompanists have to follow the intricacies of the composition since there are percussion elements such as eduppu in several compositions. Some of the best concerts feature a good bit of interaction with the lead musicians and accompanists exchanging notes, and accompanying musicians predicting the lead singer's musical phrases.

### ***Basic Concepts***

There are two main concepts in Carnatic music: melody (raagam) and rhythm cycle (thaalam). Melodies and rhythm cycles have names that uniquely identify them. In addition to having a name, certain melodies can also be referred to by their numbers (as in "melody number 25"). Both of those concepts are present in other genres of classical music as well. The main difference might be that they are more formalized in Carnatic music (classified, catalogued, given a name, etc.).

### ***Melody***

A melody is made up of two parts: the specific musical notes (svaram) that are allowed in the melody (in every octave). This means that any song set in this melody can use only these notes. Secondly, the movement rules (sanchaaram) of a melody specify which notes should always be sung together and how one is allowed to move from note to note when singing/playing this melody. The movements could be linear, with/without undulations or micro-tones (gamakam), and could be different while ascending (going from a lower note to a higher note) and descending. It is the movement rules that give the melody its unique emotion or personality (bhaavam). It is not rare for two melodies to share the same set of notes but sound completely different because of different movement rules.

Melodies are grouped into major (or parent) melodies (janaka raagam) and minor (or children) melodies (janya raagam). A major melody is constructed by selecting a certain number of notes in an octave based on certain rules. A minor melody is constructed by selecting a subset of notes of a major melody; the major melody is then known as the parent of this child melody. Thankfully, there is only one level of hierarchy - a child melody cannot have its own children melodies.

There are exactly seventy two major melodies but several thousand minor melodies. In part 2, we'll see what makes a melody major or minor. (Listening note: the mood and melodiousness of a melody is not determined by whether it is major or minor. In other words, a melody doesn't sound better or worse simply because it is a major or a minor melody.)

Melodies, like baby names and wine varieties, go in and out of fashion. And like wines, some melodies may instantly appeal to one and some need getting used to.

### ***Rhythm Cycle***

A rhythm cycle (thaalam) is a set of beats (aksharam) arranged in groups. (Example: 4+2+2 is an eight beat rhythm cycle with three groups.)

There are thirty five primary rhythm cycles: seven rhythm cycle types with five flavors (jaathi) in each type. Part 2 describes this in more detail. Amongst the thirty five, only some are commonly used in practice. Here they are, with their names in parentheses in italics:

4 - as in 1234 (eka)

2+3 - as in 12123 (khanda chaapu), sometimes played as 4+6 (1122112233).

2+4 - as in 121234 (roopaka).

3+2+2 - as in 1231212 (thripata).

3+2+2 - as in 1231212 (misra chaapu), sometimes played as 6+4+4 (11223311221122).

4+2+2 - as in 12341212 (aadhi); this is the most common rhythm

cycle.

7+2+1 - as in 1234567121 (jhampa).

5+5+2+2 - as in 12345123451212 (ata).

### ***Songs or Compositions***

A song or composition (geetham or keerthana or krithi) is essentially one or more stanzas of lyrics (such as a poem) set to a melody and a rhythm cycle. A song is identified by four pieces of information: it's title, the name of the melody it is composed in, the name of the rhythm cycle it is set to, and the composer's name.

When a song is composed (or when an existing poem is set to music), the melody and the rhythm cycle are selected first. The melody is typically chosen to highlight the mood of the song (romance, courage, gratitude, playfulness, pathos, sorrow, etc.) If the lyrics already exist, the meter of the poem might naturally suggest a rhythm cycle.

A composer could choose more than one melody for a song (for example, each stanza could be in a different melody). Such a composition is called a multi-melody song (raaga-maalikaa - garland of raagams).

**Instruments** In addition to vocalists, the most common instrument types and instruments used in Carnaatic music are:

**String instruments** - violin, veena (a longish bulky lute-like instrument played by placing it across the lap), gottuvaadhyam or chithraveena (fret-less veena, played using a slider).

**Wind instruments** - flute, naagasvaram, shehnai (trumpet-like instruments), clarinet, saxophone.

**Others** - jalatharangam (a set of cups filled with water and tapped with a stick to produce different notes).

**Percussion instruments** - mridangam (double-sided drum), ghatam (a pot - played by striking on its surface with fingers and knuckles, varying the pitch by moving its mouth against one's stomach), ganjira (a piece of hide stretched over a wooden or metal rim; held in one hand and stuck with the fingers of the other hand), morsing (jew's harp; produces a twangy strumming sound),

thavil (a double-sided drum, larger than mridangam), used usually to accompany naagasvaram, clarinet, shehnai.

Any non-percussion instrument could be the main instrument in a concert. For accompanying a vocalist, the violin is the most common choice.

Structure of a Concert Carnaatic music concerts are performed with the artists seated. The main artists sit in the center of the stage facing the audience. Accompanying artists sit on two sides of the main artists, each side facing the other. Sometimes, a junior artist whose only job is to maintain the pitch of the concert (by droning on a string instrument called the thanpoora) sits behind the main artists. Here is a picture.

Components of a Concert There are two styles of performing: song-centric and melody-centric. In a song-centric concert, many songs are sung/played. Most of them tend to be short: 5-15 minutes, with one 'main' song that lasts for about an hour. A melody-centric concert focuses on improvisation of a few melodies, each improvisation lasting for up to an hour. The same artist could perform in either style in different concerts or indeed in the same concert (several songs with one melody-centric number).

The song-centric style places emphasis on a) singing or playing the song as its composer envisioned it, b) limited improvisations that demonstrate the artist's spontaneity and mastery of the melody and rhythm, and c) singing a variety of songs in different melodies demonstrating different emotions.

The melody-centric concerts focus completely on improvisation, with just a line of lyrics to serve as the basis on which to improvise.

In either styles, improvisation is one of the unique and important features of Carnaatic music. Good improvisation (almost never repeating the same sequence of notes and yet staying within the bounds of the melody and never missing a beat) is what separates the experienced and the gifted from the rest.

A live concert usually lasts for about two to three hours, even though longer ones aren't uncommon.

### ***Song-centric Style Concert***

The concert will typically start with a few short songs to 'warm up'. This will be followed by one (or at the most, two) main songs(s). Each main song will contain multiple parts (described below), each part designed to explore the melody and the lyrics in a different way. The concert ends with a few more short, simpler songs.

Here are the parts of a 'main' number of a song-centric concert:

#### **Preamble**

***Melody exploration (aalaapanai)*** - exploring the various movements in the melody (without any lyrics).

***Rhythmic melody exploration (thaanam)*** - once again, just singing the melody without any lyrics but in a bit more rhythmic manner, though not necessarily set to any specific rhythm cycle. Sometimes a percussion instrument is used.

*Body - the song per se (i.e., the lyrical part)*

Header (pallavi). The first stanza of the song.

Sub-header (anupallavi). The middle stanzas of the song.

Footer (charanam). The last stanza of the song.

***Filler (niraval)*** - the artist takes a line of the sub-header or footer and elaborates on it at different speeds, accentuating different movements of the melody. The filler could occur before or after the footer.

#### **Postamble**

***Notes (svaram)*** - the notes of the melody (sa ri ga ma etc., described in detail in part 2) are sung at different speeds, with the main and accompanying artists taking turns.

***Percussion solo (thani aavardhanam)*** - this is the opportunity for the percussionist to demonstrate the complex patterns of the rhythm. If there are multiple percussionists, they take turns.

The preamble, postamble, and the filler portion of the body are opportunities for the artist to improvise.



The rhythm cycle starts when the body begins and continues without a break until the end of the postamble, including any percussion solo part.

The non-main numbers of the concert typically omit the preamble and postamble and shorten the body part as well. See here for a sample song-centric album.

### ***Melody-centric Style Concert***

The parts of a melody-centric number are:

**Melody exploration (aalaapanai)** - singing just the melody (without any lyrics); exploring the various movements in the melody.

**Rhythmic melody exploration (thaanam)** - once again, just singing the melody without any lyrics. Sounds a bit more rhythmic, though not set to any specific rhythm cycle. Sometimes a percussion instrument is used.

A line of lyrics (pallavi) repeated with improvisations to explore the melody's personality.

**Filler (niraval)** - Elaboration of the above line, at different speeds accentuating different movements of the melody.

**Notes (svaram)** - the notes of the melody, sung at different speeds.





**PART-3**

**Indian Folk music  
&  
Other Popular music**



## 1. Indian Folk music

Indian folk music is diverse because of India's vast cultural diversity. It has many forms including bhangra, lavani, dandiya and Rajasthani. The arrival of movies and pop music weakened folk music's popularity, but cheaply recordable music has made it easier to find and helped revive the traditions. Folk music (desi) has been influential on classical music, which is viewed as a higher art form. Instruments and styles have impacted classical ragas. It is also not uncommon for major writers, saints and poets to have large musical libraries and traditions to their name, often sung in thumri (semi-classical) style. Most of the folk music of India is dance-oriented.

### **Bhangra**

Bhangra is a lively form of music and dance that originated in the Punjab region to celebrate Vaisakhi the festival of the Sikhs. As many Bhangra lyrics reflect the long and often tumultuous history of the Punjab, knowledge of Punjabi history offers important insights into the meaning of the music. While Bhangra began as a part of harvest festival celebrations, it eventually became a part of such diverse occasions as weddings and New Year celebrations. Moreover, during the last thirty years, Bhangra has enjoyed a surge in popularity worldwide, both in traditional form and as a fusion with genres such as hip-hop, house, and reggae, and in such forms it has become a pop sensation in the United Kingdom and North America. Rabbi Shergill is not a Bhangra artist, but is a Punjabi singer, and is a great example.

Bhangra dance began as a folk dance conducted by Punjabi farmers to celebrate the coming of Vaisakhi, a Punjabi festival. The specific moves reflect the manner in which villagers farmed their land. This musical art further became synthesized after the parti-

tion of India, when refugees from different parts of the Punjab shared their folk dances with individuals who resided in the regions they settled in. This hybrid dance became Bhangra. The dance started from just one move and evolved later on. It has been popularized by Punjabi artists from the Sikh communities, with which it is now commonly associated. Today, bhangra dance survives in different forms and styles all over the globe – including pop music, film soundtracks, collegiate competitions and even talent shows.

Traditional Bhangra is a form of dance based on a punjabi folk dhol beat called 'bhangra' singing and the beat of the dhol drum, a single-stringed instrument called the iktar (ektara), the tumbi and the chimta. The accompanying songs are small couplets written in the Punjabi language called bolis. They relate to current issues faced by the singers and (dil the gal) what they truly want to say. In Punjabi folk music, the dhol's smaller cousin, the dholki, was nearly always used to provide the main beat. Nowadays the dhol is used more frequently, with and without the dholki. Additional percussion, including tabla, is less frequently used in bhangra as a solo instrument but is sometimes used to accompany the dhol and dholki. The dholki drum patterns in Bhangra music bear an intimate similarity to the rhythms in Reggae music. This rhythm serves as a common thread which allows for easy commingling between punjabi folk and Reggae as demonstrated by such artists as the UK's Apache Indian.

Whereas bhangra dance, and its accompanying dhol beat are part of the Punjabi folk music genre, Bhangra Music itself is a genre that was created in the early 80s by bands in UK who rarely, if ever used traditional Punjabi folk instruments other than the dholki. In addition to the influence of Punjabi folk music, Bhangra music was also heavily influenced by genres such as classic rock and Punjabi classical music.

One primary difference between Punjabi folk and Bhangra music is the level of complexity. Punjabi folk is based largely on vocal leads and simple music with little or no instrument leads/solos. All instruments are played to support the vocal leads. On the other

hand Bhangra music strives for a higher level of complexity and Punjabi styled riffs and solos usually played with keyboards or guitars are pretty much a requirement. In this respect it stands out from all other forms of South Asian music which are vocal based (such as bollywood).

As many Punjabi folk lyrics reflect the long and often tumultuous history of the Punjab, knowledge of Punjabi history offers important insights into the meaning of the music. During the last thirty years, Bhangra enjoyed popularity from the early 80s all the way thru the mid 90s when it was replaced by Punjabi folk music/Punjabi folk remixes.

In the late 1960s and 1970s, several Punjabi singers from the United Kingdom set the stage for Bhangra to become a mass phenomenon. The success of many Punjabi artists based in the United Kingdom, created a fanbase, inspired new artists, and found large amounts of support in both East and West Punjab. These artists, some of whom are still active today, include, Heera Group, Alaap band, A.S. Kang and Apna Sangeet.

Major migrations of the Sikh Punjabis to the UK brought with them the Bhangra music, which became popular in Britain during the 1980s, although heavily influenced in Britain by the infusion of rock sounds. It signaled the development of a self-conscious and distinctively British Asian youth culture centred on an experiential sense of self i.e. language, gesture, bodily signification, desires, etc... in a situation in which tensions with British culture and racist elements in British society had resulted in alienation in many minority ethnic groups and fostered a sense of need for an affirmation of a positive identity and culture, and provided a platform for British Asian males to assert their masculinity.

Bhangra dancing was originally perceived as a male dance, a "man's song", with strong, intense movements. However, "Second-generation South Asian American women are increasingly turning to bhangra as a way of defining cultural identity."

In the 1980s Bhangra artists were selling over 30,000 cassettes a week in the UK, but not one artist made their way into the Top 40 UK Chart, despite these artists outselling popular British

ones, as most sales were not through the large UK record stores whose sales were recorded by the Official UK Charts Company.

The 1980s is also what is commonly known as the golden age or what the "bhangraheads" refer to as the age of bhangra music which lasted roughly from 1985 to 1993. The primary emphasis during these times was on the melody/riff (played out usually on a synthesizer/harmonium/accordion or a guitar); the musician/composer received as much fanfare if not more, than the vocalist. The folk instruments were rarely used because it was agreed that the music was independent of the instruments being used.

This era saw the very first boy band called the Sahotas, a band made up of five brothers from Wolverhampton, UK. Their music is a fusion: Bhangra, rock and dance fused with their very own distinctive sound.

One of the biggest Bhangra stars of the last several decades is Malkit Singh — known as "the golden voice of the Punjab" — and his group, Golden Star. Malkit was born in June 1963, in the village of Hussainpur in Punjab. He attended the Khalsa College, Jalandhar, in Punjab, in 1980 to study for a bachelor of arts degree. There he met his mentor, Professor Inderjit Singh, who nurtured his skills in Punjabi folk singing and Bhangra dancing. Due to Singh's tutelage, Malkit entered and won many song contests during this time. In 1983 he won a gold medal at the Guru Nanak Dev University, in Amritsar, Punjab, for performing his hit song Gurh Naloo Ishq Mitha, which later featured on his first album, Nach Gidhe Wich, released in 1984. The album was a strong hit among South Asians worldwide, and after its release Malkit and his band moved to the United Kingdom to continue their work. Malkit has now produced 16 albums and has toured 27 countries in his Bhangra career. Malkit has been awarded the prestigious MBE by the British Queen for his services to Bhangra music.

Gurdas Mann, a multi-talented Punjabi singer from the Punjab region, took Punjabi music world by storm. He started his career in 1980 with his first album, Dil Da Mamlu, followed by his huge hit Masti, musically directed by Charanjit Ahuja, the man who changed



the sound of Punjabi music in India with the use of non-ethnic instruments such as Spanish guitars, saxophone and trumpet. Since then Gurdas Maan has become an idol for many, not only for his lyrical and musical talent, but also his acting ability. He appeared in the Punjabi film *Long Da Lishkara*, which included the mega hit Challa (remixed in 1999 by Punjabi MC on his album "Legalised"). Since 1982, Gurdass Mann has released a number of hit albums, performed at sold-out concerts around the world, and has released many popular singles, including "Apna Punjab".

The group Alaap, fronted by Channi Singh, the man made famous by his white scarf, hails from Southall, a Punjabi area in London. Their album "Teri Chunni De Sitaray", released in 1982 by Multitone, created quite a stir at a time when Bhangra was still in its early days in the UK. This album played a critical role in creating an interest in Bhangra among Asian university students in Britain. Alaap were unique with a live-set that was the best ever to play on the Bhangra stage. Their music oozed perfection, especially within the rhythm section. The music produced for Alaap included the pioneering sounds by Deepak Khazanchi.

Heera, formed by Bhupinder Bhindi and fronted by Kumar and Dhani, was one of the most popular bands of the 1980s. Fans were known to gate-crash weddings where they played. The group established itself with the albums "Jag Wala Mela", produced by music maestro of the time Kuljit Bhamra and "Diamonds from Heera", produced by Deepak Khazanchi, the man behind the new sound of UK Bhangra, on Arishma records. These albums are notable for being amongst the first Bhangra albums to successfully create mix Western drums and synthesizers with traditional Punjabi instruments.

Bands such as "Alaap" and "Heera" incorporated rock-influenced beats into Bhangra because it enabled "Asian youth to affirm their identities positively" within the broader environment of alternative Rock as an alternative way of expression. However, some believe that the progression of Bhangra music created an "intermezzo culture" post-India's Partition, within the unitary definitions of Southeast Asians within the diaspora, thus "establishing a

brand new community in their home away from home".

Several other influential groups appeared around the same time, including The Saathies, Bhujungy Group, and Apna Sangeet. Apna Sangeet, most famously known for their hit "Mera Yaar Vajavey Dhol", re-formed in May 2009 after a break-up for charity. They are known as one of the best live acts in Bhangra.

When bhangra and Indian sounds and lyrics were brought together, British-Asian artists began incorporating them in their music. Certain Asian artists, such as Bally Sagoo, Talvin Singh, Badmarsh, Black Star Liner, and State of Bengal are creating their own form of British hip-hop.

Even more well established groups like Cornershop, Fun-Da-Mental, and Asian Dub Foundation are finding different means and methods to create new sounds that other Asian groups have never formed. By mixing the sounds of bhangra with the popular sounds of hard rock and heavy metal, Asians are able to stay true to their own culture, while being open to a world of change. British Asians have to be conscious of both cultures in their everyday life and now are doing so in their music as well.

Bhangra took large steps toward mainstream credibility in the 1990s, especially among youths. At the beginning of the nineties, many artists returned to the original, folk beats away from bhangra music, often incorporating more dhol drum beats and tumbi. This time also saw the rise of several young Punjabi singers.

Beginning around 1994, there was a trend towards the use of samples (often sampled from mainstream hip hop) mixed with traditional folk rhythm instruments such as tumbi and dhol. Using folk instruments, hip hop samples, along with relatively inexpensive folk vocals imported from Punjab, Punjabi folk music was able to abolish Bhangra music.

The newest most influential folk hop singer was the "Canadian folkster", Jazzy Bains. Originally from Namasher in Punjab, "Jaswinder Bains", as he is commonly referred to, has become one of the preeminent folk artists in the world after his debut in 1992. Having sold over 55,000 copies of his second album, Folk and

Funky, he is now one of the best-selling Punjabi folk artist in the world, with a vocal style likened to that of Kuldeep Manak. Although much of his music has a traditional Punjabi folk beat, he is known for having songs that incorporate a hip hop style such as "Romeo". Jazzy Bains gives wide recognition to the success of his many hits to Sukshinder Shinda, another folkhop artist, who has produced his music.

Other influential folk artists include Surinder Shinda - famous for his "Putt Jattan De" - Harbhajan Mann, Manmohan Waris, Meshi Eshara, Sarbjit Cheema, Hans Raj Hans, Sardool Sikander, Sahotas, Geet the MegaBand, Anakhi, Sat Rang, XLNC, B21, Shaktee, Intermix, Sahara, Paaras, PDM, Amar Group, Sangeet Group, and Bombay Talkie. A folk hop dj to rise to stardom with many successful hits was Panjabi MC.

Bhangra has developed as a combination of dances from different parts of the Punjab region. The term "Bhangra" now refers to several kinds of dances and arts, including Jhumar, Luddi, Giddha, Julli, Daankara, Dhamal, Saami, Kikli, and Gatka. Jhumar, originally from Sandalbar, Punjab, comprises an important part of Punjab folk heritage. It is a graceful dance, based on a specific Jhumar rhythm. Dancers circle around a drum player while singing a soft chorus.

A person performing the Luddi dance places one hand behind his head and the other in front of his face, while swaying his head and arms. He typically wears a plain loose shirt and sways in a snake-like manner. Like a Jhumar dancer, the Luddi dancer moves around a dhol player. Women have a different and much milder dance called Giddha. The dancers enact verses called bolis, representing a wide variety of subjects - everything from arguments with a sister-in-law to political affairs. The rhythm of the dance depends not only the drums, but also on the handclaps of the dancers. Daankara is a dance of celebration, typically performed at weddings. Two men, each holding colorful staves, dance around each other in a circle while tapping their sticks together in rhythm with the drums.

Dancers also form a circle while performing Dhamal. They also hold their arms high, shake their shoulders and heads, and yell and scream. Dhamal is a true folk-dance, representing the heart of Bhangra. Women of the Sandalbar region traditionally are known for the Saami. The dancers dress in brightly colored kurtas and full flowing skirts called lehengas. Like Daankara, Kikli features pairs of dancers, this time women. The dancers cross their arms, hold each other's hands, and whirl around singing folk songs. Occasionally four girls join hands to perform this dance. Gatka is a Punjabi Sikh martial art in which people use swords, sticks, or daggers. Historians believe that the sixth Sikh guru started the art of gatka after the martyrdom of fifth guru, Guru Arjan Dev. Wherever there is a large Punjabi Sikh population, there will be Gatka participants, often including small children and adults. These participants usually perform Gatka on special Punjabi holidays.

In addition to these different dances, a Bhangra performance typically contains many energetic stunts. The most popular stunt is called the moor, or peacock, in which a dancer sits on someone's shoulders, while another person hangs from his torso by his legs. Two-person towers, pyramids, and various spinning stunts are also popular.

### **Dandiya**

Dandiya is a form of dance-oriented folk music that has also been adapted for pop music. The present musical style is derived from the traditional musical accompaniment to the folk dance. It is practised in (mainly) the state of Gujrat.

There are several forms of Raas, but "Dandiya Raas", performed during Navaratri in Gujarat is the most popular form. Other forms of Raas include Dang Lila from Rajasthan where only one large stick is used, and "Rasa lila" from North India. Raas Lila and Dandiya Raas are similar. Some even consider "Garba" as a form of Raas, namely "Raas Garba".

In Dandiya Raas men and women dance in two circles, with sticks in their hands. In the old times Raas did not involve much singing, just the beat of Dhol was enough. "Dandiya" or sticks, are

about 18" long. Each dancer holds two, although some times when they are short on Dandiya they will use just one in right hand. Generally, in a four beat rhythm, opposite sides hit the sticks at the same time, creating a nice sound. One circle goes clockwise and another counter clockwise. In the west, people don't form full circles, but instead often form rows.

Originating as devotional Garba dances, which were always performed in Durga's honour, this dance form is actually the staging of a mock-fight between the Goddess and Mahishasura, the mighty demon-king, and is nicknamed "The Sword Dance". During the dance, dancers energetically whirl and move their feet and arms in a complicated, choreographed manner to the tune of the music with various rhythms. The dhol is used as well as complementary percussion instruments such as the dholak, tabla and others.

The sticks (dandiyas) of the dance represent the sword of Durga. The women wear traditional dresses such as colorful embroidered choli, ghagra and bandhani dupattas (traditional attire) dazzling with mirror work and heavy jewellery. The men wear special turbans and kedias, but this varies regionally.

Garba is performed before Aarti (worshipping ritual) as devotional performances in the honor of the Goddess, while Dandiya is performed after it, as a part of merriment. Men and women join in for Raas Dandiya, and also for the Garba. The circular movements of Dandiya Raas are much more complex than those of Garba. The origin of these dance performances or Raas is Krishna. Today, Raas is not only an important part of Navratri in Gujarat, but extends itself to other festivals related to harvest and crops as well. The Mers of Saurashtra are noted to perform Raas with extreme energy and vigor.

The Dandiya Raas dance originated as devotional Garba dances, which were performed in Goddess Durga's honor. This dance form is actually the staging of a mock-fight between Goddess Durga and Mahishasura, the mighty demon-king. This dance is also nicknamed 'The Sword Dance'. The sticks of the dance

represent the sword of Goddess Durga.

Raas is also performed at social functions and on stage. Staged Raas can be very complex with intricate steps and music. Raas is a folk art and it will change with the times. When African slaves and ship workers (who were Muslims) arrived on the coast of Saurashtra, they adopted Raas as their own and used African drums. While it originated from Hindu tradition, it was adopted by the Muslim community as Saurashtra. Singing entered the Raas scene later on. Initially, most songs were about Lord Krishna, but songs about love, praise of warriors who fought gallant wars, and the Goddess Durga, and even Muslim Raas songs were born. It is common to think that Raas has to be fast, but that is not the case. Grace and slow movements are just as important.

With the advent of C-60 cassettes came the pre-recorded "non stop" Raas music. Soon it overtook the individual Raas items which are rarely recorded nowadays. The disco beat and use of western drum became popular, but you can still visit fine arts college in Vadodara during Navaratri where the musicians sit in the centre and play while people dance around them. Gujarati movies entered the scene in late 50's and 60's. Raas took on a different form as it borrowed heavily from the film industry.

There are other unique forms of Raas such as one in the town of Mahuva where men would tie one hand to a rope extending from above and hold a stick in the other hand. This was strictly in praise of Goddess Durga. If you use broader definition, even "Manjira" can be used to do Raas. There are communities that specialize in Raas with "Manjira". Just like the British police, some men dancing at "Tarnetar" used to wear colourful bands of cloth around their legs, resembling socks. The city of Mumbai developed its own style of Dandiya Raas. Now, during Navratri people use Dandiya, but make it more like a free style dance. "Head bobbing" during Raas is popular in USA among youngsters, but that arrived from the Gujarati movies. Head bobbing was for the singers, not for the dancers.

The women wear traditional dresses such as colorful em-

broidered choli, ghagra and bandahni dupattas, which is the traditional attire, dazzling with mirror work and heavy jewellery. The men wear special turbans and kedias, but can range from area to area. The dancers whirl and move their feet and arms in a choreographed manner to the tune of the music with a lot of drum beats. The dhol is used as well as complimentary percussion instruments such as the dholak, tabla, etc. the true dance gets extremely complicated and energetic. Both of these dances are associated with the time of harvest.

The main difference between the Garba and Dandiya dance performances is that Garba is performed before Aarti (worshipping ritual) as devotional performances in honor of Goddess Durga while Dandiya is performed after it, as a part of merriment. While Garba is performed exclusively by women, men and women join in for Raas Dandiya. Also known as 'The Dance Of Swords' as performers use a pair of colorfully decorated sticks as symbols, the circular movements of Dandiya Raas are much more complex than that of Garba.

### **Qawwali**

Qawwali is a Sufi form of devotional music based on the principles of classical music. It is performed with one or two or many lead singers, several chorus singers, harmonium, tabla, and dholak. Qawwali is a form of Sufi devotional music popular in South Asia, particularly in areas with a historically strong Muslim presence, such as southern Pakistan, and parts of North India. The style is rare, though not entirely absent, in North and West Pakistan, Bangladesh, and Kashmir. It is a musical tradition that stretches back more than 700 years.

Originally performed mainly at Sufi shrines or dargahs throughout South Asia, it has also gained mainstream popularity. Qawwali music received international exposure through the work of the late Pakistani singer Nusrat Fateh Ali Khan, largely due to several releases on the Real World label, followed by live appearances at WOMAD festivals. Other famous Qawwali singers include Pakistan's Sabri Brothers.

Although famous throughout the world, its hub remains the Punjab province of Pakistan from where it gained entry into the mainstream commercial music industry and international fame.

The roots of Qawwali can be traced back to 8th century Persia (today's Iran and Afghanistan). During the first major migration from Persia, in the 11th century, the musical tradition of Sema migrated to the South Asia, Turkey and Uzbekistan. Amir Khusro Dehelvi of the Chisti order of Sufis is credited with fusing the Persian and Indian musical traditions to create Qawwali as we know it today in the late 13th century in India (Hindustani classical music is also attributed to him). The word Sama is often still used in Central Asia and Turkey to refer to forms very similar to Qawwali, and in India, Pakistan and Bangladesh, the formal name used for a session of Qawwali is Mehfil-e-Sama.

The songs which constitute the qawwali repertoire are mostly in Urdu and Punjabi (almost equally divided between the two), although there are several songs in Persian, Brajbhasha and Siraiki. There is also qawwali in some regional languages (e.g., Chhote Babu Qawwal sings in Bengali), but the regional language tradition is relatively obscure. Also, the sound of the regional language qawwali can be totally different from that of mainstream qawwali. This is certainly true of Chhote Babu Qawwal, whose sound is much closer to Baul music than to the qawwali of Nusrat Fateh Ali Khan, for example.

The poetry is implicitly understood to be spiritual in its meaning, even though the lyrics can sometimes sound wildly secular, or outright hedonistic. The central themes of qawwali are love, devotion and longing (of man for the Divine).

A group of qawwali musicians, called a party (or Humnawa in Urdu), typically consists of eight or nine men including a lead singer, one or two side singers, one or two harmoniums (which may be played by the lead singer, side singer or someone else), and percussion. If there is only one percussionist, he plays the tabla and dholak, usually the tabla with the dominant hand and the dholak with the other one (i.e. a left-handed percussionist would play the



tabla with his left hand). Often there will be two percussionists, in which case one might play the tabla and the other the dholak. There is also a chorus of four or five men who repeat key verses, and who aid and abet percussion by hand-clapping.

The performers sit cross-legged on the ground in two rows — the lead singer, side singers and harmonium players in the front row, and the chorus and percussionists in the back row.

Before the fairly recent introduction of the harmonium, qawwalis were usually accompanied by the sarangi. The sarangi had to be retuned between songs; the harmonium didn't, and was soon preferred.

Women used to be excluded from traditional Muslim music, since they are traditionally prohibited from singing in the presence of men. These traditions have changed, however, as is evident by the popularity (and acceptance) of female singers such as Abida Parveen. However, qawwali has remained an exclusively male business. There are still no mainstream female qawwals. Although Abida Parveen performs many songs that are in the traditional qawwali repertoire, she does not perform them in the traditional qawwali style. Typically missing is the chorus which repeats key verses, as well as the handclapping.

Songs are usually between 15 to 30 minutes long. However, the longest commercially released qawwali runs slightly over 115 minutes (*Hashr Ke Roz Yeh Poochhunga* by Aziz Mian Qawwal). The qawwali maestro Nusrat Fateh Ali Khan has at least two songs that are more than 60 minutes long.

Qawwalis tend to begin gently and build steadily to a very high energy level in order to induce hypnotic states both among the musicians and within the audience. Songs are usually arranged as follows:

They start with an instrumental prelude where the main melody is played on the harmonium, accompanied by the tabla, and which may include improvised variations of the melody.

Then comes the *alap*, a long tonal improvised melody during which the singers intone different long notes, in the *raag* of the song

to be played.

The lead singer begins to sing some preamble verses which are typically not part of the main song, although thematically related to it. These are sung unrhythmically, improvised following the raag, and accompanied only by the harmonium. After the lead singer sings a verse, one of the side singers will repeat the verse, perhaps with his own improvisation. A few or many verses will be sung in this way, leading into the main song.

As the main song begins, the tabla, dholak and clapping begin. All members join in the singing of the verses that constitute the refrain. Normally neither the lyrics of the main verses nor the melodies that go with them are improvised; in fact, these are often traditional songs sung by many groups, especially within the same lineage. As the song proceeds, the lead singer or one of the side singers may break out into an alap. Nusrat Fateh Ali Khan also popularized the interjection of sargam singing at this point. The song usually builds in tempo and passion, with each singer trying to outdo the other in terms of vocal acrobatics. Some singers may do long periods of sargam improvisation, especially alternating improvisations with a student singer. The songs usually end suddenly.

The singing style of qawwali is different from Western singing styles in many ways. For example, in words beginning with an "m", Western singers are apt to stress the vowel following the "m" rather than the "m" itself, whereas in qawwali, the "m" will usually be held, producing a muted tone. Also in qawwali, there is no distinction between what is known as the chest voice and the neck voice (the different areas that sound will resonate in depending on the frequency sung). Rather, qawwals sing very loudly and forcefully, which allows them to extend their chest voice to much higher frequencies than those used in Western singing, even though this usually causes a more noisy or strained sound than would be acceptable in the West.

### **Rabindra Sangeet**

Rabindranath Tagore was a towering figure in Indian music. Writing in Bengali, he created a library of over 2,000 songs now

known by Bengalis as 'rabindra sangeet' whose form is primarily influenced by Hindustani classical, sub-classicals, Karnatic, western, bauls, bhatiyali and different folk songs of India. Many singers in West Bengal and Bangladesh base their entire careers on the singing of Tagore musical masterpieces. The national anthem of India and national song of Bangladesh are Rabindra Sangeets.

## **Rajasthan**

Rajasthan has a very diverse cultural collection of musician castes, including Langas, Saperas, Bhopa, Jogi and Manganiyar (lit. the ones who ask/beg). Rajasthan Diary quotes it as a soulful, full-throated music with Harmonious diversity. The haunting melody of Rajasthan evokes from a variety of delightfully primitive looking instruments. The stringed variety include the Sarangi, Rawanhattha, Kamayacha, Morsing and Ektara. Percussion instruments come in all shapes and sizes from the huge Nagaras and Dhols to the tiny Damrus. The Daf and Chang are a big favourite of Holi (the festival of colours) revellers. Flutes and bagpipers come in local flavours such as Shehnai, Poongi, Algoza, Tarpi, Been and Bankia.

The essence of Rajasthani music is derived from the creative symphony of string instruments, percussion instruments and wind instruments accompanied by melodious renditions of folk singers. It enjoys a respectable presence in Bollywood music as well.

## **Lavani**

Lavani is a genre of music popular in Maharashtra and southern Madhya Pradesh, India. The word Lavani comes from the word Lavanya which means beauty. The Nirguni Lavani (philosophical) and the Shringari Lavani (erotic) are the two types. The devotional music of the Nirguni cult is popular all over Malwa.

Although beginnings of Lavani can be traced back to 1560s, it came into prominence during the later days of the Peshwa rule. Several celebrated Marathi Shahir poet-singers, which include Ram Joshi (1762–1812), Anant Fandi (1744-1819), Honaji Bala (1754-1844), Prabhakar (1769-1843) and Lok Shahir Annabhau Sathe (1 August 1920 - 18 July 1969) contributed significantly for

the development of this genre of music. Honaji Bala introduced tabla in place of the traditional dholki. He also developed the baithakichi Lavani, a sub-genre, which is presented by the singer in the seated position.

Satyabhamabai Pandharpurkar and Yamunabai Waikar are the popular present day exponents of Lavani.

Shringar Lavani is mostly sung & danced on the stage by a female and written by male. Lavani can also be termed as a romantic song sung by lady who is waiting for her lover to accept her, who longs for his love. It is seen that the most of the Lavani dancers are from the lowest castes of Maharashtra- Kolhati, Kumbhar, Matang to name a few.

Lavani comes from the word Lavanya which means beauty. This is one of the most popular forms of dance and music that is practiced all over Maharashtra. It has in fact become a necessary part of the Maharashtrian folk dance performances. Traditionally, the songs are sung by female artistes, but male artistes may occasionally sing Lavanis. The dance format associated with Lavani is known as Tamasha. Lavani is a combination of traditional song and dance, which particularly performed to the enchanting beats of 'Dholak', an drum like instrument. Dance performed by attractive women wearing nine-yard saris.

They are sung in a quick tempo. The verve, the enthusiasm, the rhythm and above all the very beat of India finds an expressive declaration amidst the folk music of India, which has somewhat, redefined the term "bliss". Lavani originated in the arid region of Maharashtra and Madhya Pradesh.

### **Pandavani**

Padavani is a folk singing style of musical narration of tales from ancient epic Mahabharata with musical accompaniment and Bhima as hero. This form of folk theatre is popular in the Indian state of Chhattisgarh and in the neighbouring tribal areas of Orissa and Andhra Pradesh Teejan Bai is most renowned singer to this style, followed by Ritu Verma.

The origins of this singing style are not known, and accord-

ing to its foremost singer Teejan Bai, it might be as old as the Mahabharata itself, as few people could read in those times, and that is how perhaps they passed on their stories, generation after generation.

Pandavani, literally means stories or songs of Pandavas, the legendary brothers of Mahabharat, and involves the lead singer, enacting and singing with an *ektara* or a *tambura* (stringed musical instrument), decorated with small bells and peacock feathers in one hand and sometimes *kartal* (a pair of cymbals) on another.

It is part of the tradition of the tellers-of-tales present in every culture or tradition (like Baul singers of Bengal and Kathak performers), where ancient epics, anecdotes and stories are recounted, or re-enacted to educate and entertain the masses. Without the use of any stage props or settings, just by the use to mimicry and rousing theatrical movements, and in between the singer-narrator break into an impromptu dance, at the completion of an episode or to celebrate a victory with the story being retold, yet in its truest sense Pandavani remains an accomplished theatre form.

During a performance, as the story builds, the *tambura* becomes a prop, sometimes it becomes to personify a *gada*, mace of Arjun, or at times his bow or a chariot, while others it becomes the hair of queen Draupadi or Dushshan thus helping the narrator-singer play all the characters of story. The singer is usually supported by a group of performers on *Harmonium*, *Tabla*, *Dholka*, *Majira* and two or three singers who sing the refrain and provide backing vocals.

Each singer adds his or her unique style to the singing, sometimes adding local words, improvising and offering critique on current happenings and an insights through the story. Gradually as the story progresses the performance becomes more intense and experiential with added dance movements, an element of surprise often used. The lead singer continuously interacts with the accompanying singers, who ask questions, give commentary, interject thus enhancing the dramatic effect of the performance, which can last

for several hours on a single episode of Mahabharata. Eventually what starts out as a simple story narration turns into full-fledged ballad.

### **Bauls**

The Bauls of Bengal were an order of musicians in 18th, 19th and early 20th century India who played a form of music using a khamak, ektara and dotara. The word Baul comes from Sanskrit *batul* meaning divinely inspired insanity. They are a group of mystic minstrels. They are thought to have been influenced greatly by the Hindu tantric sect of the Kartabhajas as well as by Sufi sects. Bauls travel in search of the internal ideal, *Maner Manush* (Man of the Heart).

The music of the Bauls, *bAul saNgeet*, refers to a particular type of folk song of sung by Bauls. It carries influences of Hindu bhakti movements as well as the *suphi*, a form of Sufi song mediated by many thousand miles of cultural intermixing, exemplified by the songs of Kabir, for instance. Their music represents a long heritage of preaching mysticism through songs in Bengal, like *Shahebdhoni* or *Bolahadi* sects.

Bauls use a number of musical instruments to embellish their compositions. The "ektara" is a one-stringed drone instrument, and by far the most common instrument used by a Baul singer. It is the carved from the epicarp of a gourd, and made of bamboo and goatskin. Other commonly used musical instruments include the dotara, a multi-stringed instrument made of the wood; the dugi, a small hand-held earthen drum; percussion instruments like dhol and khol; small cymbals called "kartal" and "mandira" and the bamboo flute.

Bauls are to be found in the Indian state of West Bengal and the country of Bangladesh. The Baul movement was at its peak in the 19th and early 20th centuries but, even today one comes across the occasional Baul with his Ektara (one-stringed musical instrument) and begging bowl, singing across the farflung villages of rural Bengal. Travelling in local trains and attending village fairs are a good way to encounter Bauls. One of the biggest festivals for this

cult of wandering minstrels is held in the month of January at Kenduli in the Birbhum district, a four-day fest organised in memory of the poet Jayadeva.

There are also the Western Bauls in America and Europe under the spiritual direction of Lee Lozowick, a student of Yogi Ramsuratkumar. Their music is quite different (rock /gospel/ blues) but the essence of the spiritual practices of the East is well maintained.

he songs of the Bauls and their lifestyle influenced a large swath of Bengali culture, but nowhere did it leave its imprint more powerfully than in the work of Rabindranath Tagore, who talked of Bauls in a number of speeches in Europe in the 1940s and an essay based on these was compiled into his English book *The Religion of Man*:

The Bauls are an ancient group of wandering minstrels from Bengal, who believe in simplicity in life and love. They are similar to the Buddhists in their belief in a fulfilment which is reached by love's emancipating us from the dominance of self.

Where shall I meet him, the Man of my Heart?

He is lost to me and I seek him wandering from land to land.

I am listless for that moonrise of beauty,

which is to light my life,

which I long to see in the fulness of vision

in gladness of heart. [p.524]

The above is a translation of the famous Baul song by Gagan Harkara: *Ami kothAy pAbo tAré, AmAr maner mAnush Jé ré*. The following extract is a translation of another song:

My longing is to meet you in play of love, my Lover;

But this longing is not only mine, but also yours.

For your lips can have their smile, and your flute

its music, only in your delight in my love;

and therefore you importunate, even as I am.

The poet proudly says: 'Your flute could not have its music of

beauty if your delight were not in my love. Your power is great -- and there I am not equal to you -- but it lies even in me to make you smile and if you and I never meet, then this play of love remains incomplete.'

The great distinguished people of the world do not know that these beggars -- deprived of education, honour and wealth -- can, in the pride of their souls, look down upon them as the unfortunate ones who are left on the shore for their worldly uses but whose life ever misses the touch of the Lover's arms.

This feeling that man is not a mere casual visitor at the palace-gate of the world, but the invited guest whose presence is needed to give the royal banquet its sole meaning, is not confined to any particular sect in India.

A large tradition in medieval devotional poetry from Rajasthan and other parts of India also bear the same message of unity in celestial and romantic love and that divine love can be fulfilled only through its human beloved.

Tagore's own compositions were powerfully influenced by Baul ideology. His music also bears the stamp of many Baul tunes. Other Bengali poets, such as Kazi Nazrul Islam, have also been influenced by Baul music and its message of non-sectarian devotion through love.

### **Bhavageete**

Bhavageete (literally 'emotion poetry') is a form of expressionist poetry and light music. Most of the poetry sung in this genre pertain to subjects like love, nature, philosophy etc, and the genre itself is not much different from Ghazals, though ghazals are bound to a peculiar metre. This genre is quite popular in many parts of India, notably in Maharashtra and Karnataka. This genre may be called by different names in other languages.

Bhavageete (literally "emotion(al) song") is a form of expressionist poetry and light music. It is a popular genre in the states of Maharashtra (marathi language) and Karnataka (kannada language). Some notable Bhavageete performers include Gajananrao Watawe, Jyotsna Bhole, Sudhir Phadake, Hridaynath Mangeshkar,



Lata Mangeshkar, Asha Bhosale, Ghantasala, P. Kalinga Rao, Mysore Ananthaswamy, C. Aswath, Shimoga Subbanna, Archana Udupa, and Raju Ananthaswami.

### **Dollu Kunita**

This is a group dance that is named after the Dollu - the percussion instrument used in the dance. It is performed by the menfolk of the Kuruba community of the North Karnataka area. The group consists of 16 dancers who wear the drum and beat it to different rhythms while also dancing. The beat is controlled and directed by a leader with cymbals who is positioned in the center. Slow and fast rhythms alternate and group weaves varied patterns.

### **Kolata**

Kolata is the traditional folk dance of the state of Karnataka, located in Southern India on the western coast. Similar to its North Indian counterpart Dandiya Ras, it is performed with coloured sticks and usually involves both men and women dancing together.

### **Veeragase**

Veeragase is a dance folk form prevalent in the state of Karnataka, India. It is a vigorous dance based on Hindu mythology and involves very intense energy-sapping dance movements. Veeragase is one of the dances demonstrated in the Dasara procession held in Mysore. This dance is performed during festivals and mainly in the Hindu months of Shravana and Karthika.



## 2. Popular music

The biggest form of Indian popular music is filmi, or songs from Indian films, it makes up 72% of the music sales in India[2]. The film industry of India supported music by according reverence to classical music while utilizing the western orchestration to support Indian melodies. Music composers like Naushad, C. Ramchandra, Salil Chowdhary, S.D. Burman and Ilaiyaraaja employed the principles of harmony while retaining classical and folk flavor. Reputed names in the domain of Indian classical music like Pt. Ravi Shankar, Ustad Vilayat Khan, Ustad Ali Akbar Khan and Pt. Ramnarayan have also composed music for films. Independent pop acts such as Asha Bhosle, Alisha Chinai, Shaan, Madhushree, Shreya Ghoshal, Nihira Joshi, Kavita Krishnamurthy, Sonu Nigam, Sukhwinder Singh, Kunal Ganjawala, Sunidhi Chauhan, Alka Yagnik and rock bands like Indus Creed, Indian Ocean, and Euphoria exist and have gained mass appeal with the advent of cable music television.

### **Indian pop**

Indian pop music, often known as Indian-Pop, Hindi Pop, Indipop or Indi-pop, refers to pop music in India. It is based on an amalgamation of Indian folk and classical music with modern beats from different parts of the world. Indian popular music was popularized with root-grass efforts made by Alisha Chinai in the early 1990s.

Much of Indian Pop music comes from the Indian Film Industry, and until the 1990s, few singers like Usha Uthup, Sharon Prabhakar, and Peenaz Masani outside it were popular. Since then, pop singers in the latter group have included Baba Sehgal, Alisha Chinai, Shantanu Mukherjee aka Shaan, K.K, Sagarika, Colonial

Cousins (Hariharan, Leslie Lewis), Lucky Ali, and Sonu Nigam, and music composers like Jawahar Wattal, who made top selling albums with, Daler Mehndi, Shubha Mudgal, Baba Sehgal, Shweta Shetty and Hans Raj Hans.

Besides those listed above, popular Indi-Pop singers include Zubeen Garg, Daler Mehndi, Raghav Sachar Rageshwari, Devika Chawla, Bombay Vikings, Asha Bhosle, Sunidhi Chauhan, Bombay Rockers, Anu Malik, Jazzy B, Malkit Singh, Hans Raj Hans, Raghav, Jay Sean, Juggy D, Rishi Rich, Sheila Chandra, Bally Sagoo, Punjabi MC, Bhangra Knights, Mehnaz, and Sanober.

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Indian-Pop has made its way in American pop music

with singers like Rishi Rich (working with Britney Spears), Jay-Z (working with Panjabi MC), Timbaland, Missy Elliott, and Truth Hurts. (A suit for copyright infringement of a Lata Mangeshkar song has been filed against Truth Hurts' song, "Addictive"). Indian-Pop entered American movies with the movie, *Moulin Rouge!*. Its main number, "Diamonds are a Girl's Best Friend (Hindi)", featured Alka Yagnik's song "Chamma Chamma" from the Indian movie, *China Gate* (1998).

Popular rock musicians of Indian descent in the US include Kim Thayil of Soundgarden and Tony Kanal of No Doubt. Grammy-winning jazz singer, Norah Jones, is the daughter of sitarist Pandit Ravi Shankar of international fame, (US-born Sue Jones being her mother).

Indi-Pop has made its way in the UK pop through songs and remixes by the likes of Siouxsie and the Banshees, Erasure, Bananarama, and Samantha Fox. Pop singers of Indian descent in the UK include Talvin Singh and Freddie Mercury of British band Queen, (who was born in Zanzibar, Tanzania, and started his first band in an Indian boarding school in Panchgani). Indo-British band, Cornershop, also fuses Indian and Western music.

In Canada, Indo-Canadian musicians include Dave 'Brownsound' Baksh (a former Sum 41 guitarist now forming his own band, Brown Brigade); percussionist Safwan Javed (of the pop-rock trio, Wide Mouth Mason); bassist, vocalist, and producer Chin Injeti (formerly of the trio, Bass is Base); Ian D'Sa (of Billy Talent); and Ashwin Sood (drummer ( husband of Canadian singer-songwriter Sarah McLachlan)).

In the Scandinavian pop music scene, musicians of Indian descent include Yusuf Parvez of the Norwegian black metal bands, Dimmu Borgir/DHG/Ved Buens Ende/Code. Newest entrant is PUNKH an indo-German hiphop act that has stormed the Indian scene with the song "Punjabi na aawe" The lead singer Deepak Nair is also the front man of the indo-German rock band GURU

Seattle-based band Manooghi Hi (featuring Indi-Pop singer, Mehnaz,) vocalize in a multitude of South Asian languages, includ-

ing English, Urdu, Sanskrit, Hindi, and Bengali. The band claims to have active members living in both the United States and Mumbai.

### **Indian rock and roll**

The rock music "scene" in India is extremely small when compared to filmi or fusion music "scenes" but has of recent years come into its own, achieving a cult status of sorts. Rock music in India has its origins in 1960s and 70's when international stars such as The Beatles visited India and brought their music with them. These artistes' collaboration with Indian musicians such as Ravi Shankar and Zakir Hussain have led to the development of Raga Rock. International short wave radio stations such as The Voice of America, BBC, and Radio Ceylon played a major part in bringing Western pop, folk, and rock music to the masses. You can hear some of the songs that were heard over these stations during the 60's here. However Indian Rock Bands began to gain prominence only much later, around the late 1980s. It was around this time that the rock band Indus Creed formerly known as The Rock Machine got itself noticed on the international stage with hits like Rock N Roll Renegade.

Other bands quickly followed. As of now, the rock music scene in India is quietly growing day by day and gathering more support. With the introduction of MTV in the early 1990s, Indians began to be exposed to various forms of rock such as grunge and speed metal. This influence can be clearly seen in many Indian bands today. The cities of Kolkata, Chennai, Delhi, Mumbai and Bangalore have emerged as major melting pots for rock and metal enthusiasts.

Some prominent bands include Indian Ocean, Dementra, Parikrama, Pentagram, Reverse Polarity, Hologram, Thermal and a Quarter, No Idea, Zero, Half Step Down, Scribe, Indus Creed, Demonic Resurrection, PRITHVI, Agni, Exiled, Cassini's Division, The Supersonics, Span, Camouflage, Five Little Indians and Nexus. The future looks encouraging thanks to entities such as Green Ozone, DogmaTone Records, Eastern Fare Music Foundation, that are dedicated to promoting and supporting Indian Rock.

One of the most famous rock musicians in the world is the late Freddie Mercury of Queen. Born Farrokh Bomi Bulsara to Indian parents in Zanzibar, he was raised in Panchgani near Mumbai. Mercury was influenced early on by the Bollywood playback singer Lata Mangeshkar along with western influences such as Led Zeppelin, Jimi Hendrix, John Lennon and The Beatles.



### **3. Interaction with non-Indian music**

In the late 1970s and early 1980s, rock and roll fusions with Indian music were well-known throughout Europe and North America. Ali Akbar Khan's 1955 performance in the United States was perhaps the beginning of this trend.

Jazz pioneers such as John Coltrane—who recorded a composition entitled 'India' during the November 1961 sessions for his album *Live At The Village Vanguard* (the track was not released until 1963 on Coltrane's album *Impressions*)—also embraced this fusion. George Harrison (of the Beatles) played the sitar on the song "Norwegian Wood (This Bird Has Flown)" in 1965, which sparked interest from Shankar, who subsequently took Harrison as his apprentice. Jazz innovator Miles Davis recorded and performed with musicians like Khalil Balakrishna, Bihari Sharma, and Badal Roy in his post-1968 electric ensembles. Virtuoso jazz guitarist John McLaughlin spent several years in Madurai learning Carnatic music and incorporated it into many of his acts including *Shakti* which featured prominent Indian musicians.

Other Western artists such as the Grateful Dead, Incredible String Band, the Rolling Stones, the Move and Traffic soon incorporated Indian influences and instruments, and added Indian performers. Legendary Grateful Dead frontman Jerry Garcia joined guitarist Sanjay Mishra on his classic cd "Blue Incantation" (1995). Mishra also wrote an original score for French Director Eric Heumann for his film *Port Djema* (1996) which won best score at Hamptons film festival and The Golden Bear at Berlin. In 2000 he recorded *Rescue* with drummer Dennis Chambers (Carlos Santana, John McLaughlin et al.) and in 2006 *Chateau Benares* with guests DJ Logic and Keller Williams (guitar and bass).

Though the Indian music craze soon died down among mainstream audiences, diehard fans and immigrants continued the fusion. A 1985 release shook the US airwaves with a ground shaking, beat oriented, Raga Rock hybrid called Sitar Power. It was from Indian sitar wizard Ashwin Batish. Ashwin had been heavily involved with classical North India music and was classically trained by his father Pandit Shiv Dayal Batish. Sitar Power, with its catchy melodies and humorous song titles like the Bombay Boogie, Raga Rock, New Delhi Vice and Sitar Magic, quickly garnered heavy airplay amongst NPR and college radio in US and Canada. It drew the attention of a number of record labels and was snapped up by Shanachie Records of New Jersey to head their World Beat Ethno Pop division.

Sitar Power 1 was followed up by Sitar Power 2 with more fusions of rock, jazz, hip-hop, country, R&B and jazz. Ashwin's special brand of fusion music has today become a favorite download on iTunes and Amazon.com

In the late 1980s, Indian-British artists fused Indian and Western traditions to make the Asian Underground. Since the 90's, Canadian born musician Nadaka who has spent most of his life in India, has been creating music that is an acoustic fusion of Indian classical music with western styles. One such singer who has merged the Bhakti sangeet tradition of India with the western non-India music is Krishna Das and sells music records of his musical sadhana.

In the new millennium, American hip-hop has featured Indian Filmi and Bhangra. Mainstream hip-hop artists have sampled songs from Bollywood movies and have collaborated with Indian artists. Examples include Timbaland's "Indian Flute", Erick Sermon and Redman's "React", Slum Village's "Disco", and Truth Hurts' hit song "Addictive", which sampled a Lata Mangeshkar song, and the Black Eyed Peas sampled Asha Bhosle's song "Yeh Mera Dil" in their hit single "Don't Phunk With My Heart". In 1997, the British band Cornershop paid tribute to Asha Bhosle with their song Brimful of Asha, which became an international hit. British-born Indian artist Panjabi MC also had a Bhangra hit in the U.S. with



"Mundian To Bach Ke" which featured rapper Jay-Z. Asian Dub Foundation are not huge mainstream stars, but their politically-charged rap and punk rock influenced sound has a multi-racial audience in their native UK. Recently international star Snoop Dogg appeared in a song in the film *Singh Is Kinng*.

Sometimes, the music of India will fuse with the traditional music of other countries. For example, Delhi 2 Dublin, a band based in Canada, is known for fusing Indian and Irish music, and Bhangraton is a fusion of Bhangra music with reggaeton, which itself is a fusion of hip hop, reggae, and traditional Latin American music.

### **Rock and roll**

Rock and roll (often written as rock & roll or rock 'n' roll) is a genre of popular music that originated and evolved in the United States during the late 1940s and early 1950s, primarily from a combination of the blues, country music and gospel music. Though elements of rock and roll can be heard in country records of the 1930s, and in blues records from the 1920s, rock and roll did not acquire its name until the 1950s. An early form of rock and roll was rockabilly, which combined country and jazz with influences from traditional Appalachian folk music and gospel.

The term "rock and roll" now has at least two different meanings, both in common usage. The American Heritage Dictionary and the Merriam-Webster Dictionary both define rock and roll as synonymous with rock music. Conversely, Allwords.com defines the term to refer specifically to the music of the 1950s. For the purpose of differentiation, this article uses the latter definition, while the broader musical genre is discussed in the rock music article.

In the earliest rock and roll styles of the late 1940s and early 1950s, either the piano or saxophone was often the lead instrument, but these were generally replaced or supplemented by guitar in the middle to late 1950s. The beat is essentially a boogie woogie blues rhythm with an accentuated backbeat, the latter almost always provided by a snare drum. Classic rock and roll is usually played

with one or two electric guitars (one lead, one rhythm), a string bass or (after the mid-1950s) an electric bass guitar, and a drum kit.

The massive popularity and eventual worldwide view of rock and roll gave it a widespread social impact. Far beyond simply a musical style, rock and roll, as seen in movies and on television, influenced lifestyles, fashion, attitudes, and language. It went on to spawn various sub-genres, often without the initially characteristic backbeat, that are now more commonly called simply "rock music" or "rock".

The origins of rock and roll have been fiercely debated by commentators and historians of music. There is general agreement that it arose in the southern United States of America - the region which would produce most of the major early rock and roll acts - through the meeting of the different musical traditions which had developed from transatlantic African slavery and largely European immigration in that region.

The migration of many freed slaves and their descendants to major urban centers like Memphis and north to New York City, Detroit, Chicago, Cleveland and Buffalo meant that black and white residents were living in close proximity in larger numbers than ever before, and as a result heard each other's music and even began to emulate each others fashions. Radio stations that made white and black forms of music available to other groups, the development and spread of the gramophone record, and musical styles such as jazz and swing which were taken up by both black and white musicians, aided this process of "cultural collision".

The immediate roots of rock and roll lay in the so-called "race music" and hillbilly music (later called rhythm and blues and country and western) of the 1940s and 1950s. Particularly significant influences were jazz, blues, boogie woogie, country, folk and gospel music. Commentators differ in their views of which of these forms were most important and the degree to which the new music was a re-branding of African American rhythm and blues for a white market, or a new hybrid of black and white forms.

In the 1930s jazz, and particularly swing, both in urban based

dance bands and blues-influenced country swing, was among the first music to present African American sounds for a predominately white audience.

The 1940s saw the increased use of blaring horns (including saxophones), shouted lyrics and boogie woogie beats in jazz based music. During and immediately after World War II, with shortages of fuel and limitations on audiences and available personnel, large jazz bands were less economical and tended to be replaced by smaller combos, using guitars, bass and drums. In the same period, particularly on the West Coast and in the Midwest, the development of jump blues, with its guitar riffs, prominent beats and shouted lyrics, prefigured many later developments. Similarly, country boogie and Chicago electric blues supplied many of the elements that would be seen as characteristic of rock and roll.

Rock and roll arrived at time of considerable technological change, soon after the development of the electric guitar, amplifier and microphone, and the 45 rpm record. There were also changes in the record industry, with the rise of independent labels like Atlantic, Sun and Chess servicing niche audiences and a similar rise of radio stations that played their music.

It was the realization that relatively affluent white teenagers were listening to this music that led to the development of what was to be defined as rock and roll as a distinct genre.

In 1951, Cleveland, Ohio disc jockey Alan Freed began broadcasting rhythm and blues and country music for a multi-racial audience. Freed is often credited with first using the phrase "rock and roll" to describe the music he aired; its use is also credited to Freed's sponsor, record store owner Leo Mintz, who encouraged Freed to play the music on the radio. However, the term had already been introduced to US audiences, particularly in the lyrics of many rhythm and blues records, such as Bob Robinson's "Rock and Rolling" (1939), Buddy Jones's "Rock and Rolling Mamma" (1939) and Joe Turner's "Cherry Red" (1939). Three different songs with the title "Rock and Roll" were recorded in the late 1940s; by Paul Bascomb in 1947, Wild Bill Moore in 1948, and by

Doles Dickens in 1949, and the phrase was in constant use in the lyrics of R&B songs of the time. One such record where the phrase was repeated throughout the song was "Rock and Roll Blues", recorded in 1949 by Erline "Rock and Roll" Harris. The phrase was also included in advertisements for the film *Wabash Avenue*, starring Betty Grable and Victor Mature. An ad for the movie that ran April 12, 1950 billed Ms. Grable as "the first lady of rock and roll" and *Wabash Avenue* as "the roaring street she rocked to fame".

Before then, the word "rock" had a long history in the English language as a metaphor for "to shake up, to disturb or to incite". "Rocking" was a term used by black gospel singers in the American South to mean something akin to spiritual rapture. In 1916, the term "rocking and rolling" was used with a religious connotation, on the phonograph record "The Camp Meeting Jubilee" by an unnamed male "quartette".

In 1937, Chick Webb and Ella Fitzgerald recorded "Rock It for Me", which included the lyric, "So won't you satisfy my soul with the rock and roll". The verb "roll" was a medieval metaphor which meant "having sex". Writers for hundreds of years have used the phrases "They had a roll in the hay" or "I rolled her in the clover". The phrase "rocking and rolling" was secular black slang for dancing or sex by the early twentieth century, appearing on record for the first time in 1922 on Trixie Smith's "My Man Rocks Me With One Steady Roll", and as a double entendre, ostensibly referring to dancing, but with the subtextual meaning of sex, as in Roy Brown's "Good Rocking Tonight" (1948).

The terms were often used together ("rocking and rolling") to describe the motion of a ship at sea, for example as used in 1934 by the Boswell Sisters in their song "Rock and Roll", which was featured in the 1934 film *Transatlantic Merry-Go-Round*, and in Buddy Jones' "Rockin' Rollin' Mama" (1939). Country singer Tommy Scott was referring to the motion of a railroad train in the 1951 "Rockin and Rollin'". An alternative claim is that the origins of "rocking and rolling" can be traced back to steel driving men working on the railroads in the Reconstruction South. These men

would sing hammer songs to keep the pace of their hammer swings.

At the end of each line in a song, the men would swing their hammers down to drill a hole into the rock. The shakers — the men who held the steel spikes that the hammer men drilled — would "rock" the spike back and forth to clear rock or "roll", twisting the spike to improve the "bite" of the drill.

There is much debate as to what should be considered the first rock & roll record. Big Joe Turner was one of many forerunners and his 1939 recording, "Roll 'Em Pete", is close to '50s rock and roll. Sister Rosetta Tharpe was also recording shouting, stomping music in the 1930s and 1940s that in some ways contained major elements of mid-1950s rock and roll.

She scored hits on the pop charts as far back as 1938 with her gospel songs, such as "This Train" and "Rock Me", and in the 1940s with "Strange Things Happenin' Every Day", "Up Above My Head", and "Down by the Riverside". Other significant records of the 1940s and early 1950s included Roy Brown's "Good Rocking Tonight" (1947), Hank Williams' "Move It On Over" (1947), Amos Milburn's "Chicken Shack Boogie" (1947), Jimmy Preston's "Rock the Joint" (1947), Fats Domino's "The Fat Man" (1949), and Les Paul and Mary Ford's "How High the Moon" (1951).

A leading contender as the first fully formed rock 'n' roll recording is "Rocket 88" by Jackie Brenston and his Delta Cats (which was, in fact, Ike Turner and his band The Kings of Rhythm recording under a different name), recorded by Sam Phillips for Sun Records in 1951. Three years later the first rock and roll song to enter Billboard magazine's main sales and airplay charts was Bill Haley's "Crazy Man, Crazy" and the first to top the charts, in July 1955, was his "Rock Around the Clock" (recorded in 1954), opening the door worldwide for this new wave of popular culture. Rolling Stone magazine argued in 2004 that "That's All Right (Mama)" (1954), Elvis Presley's first single for Sun Records in Memphis, was the first rock and roll record, but, at the same time, Big Joe Turner's "Shake, Rattle & Roll", later covered by Haley,

was already at the top of the Billboard R&B charts.

Early rock and roll used the twelve-bar blues chord progression and shared with boogie woogie the four beats (usually broken down into eight eighth-notes/quavers) to a bar. Rock and roll however has a greater emphasis on the backbeat than boogie woogie. Bo Diddley's 1955 hit "Bo Diddley", with its b-side "I'm A Man", introduced a new beat and unique guitar style that inspired many artists.

Also formative in the sound of rock and roll were Little Richard and Chuck Berry. From the early 1950s, Little Richard combined gospel with New Orleans R&B, heavy backbeat, pounding piano and wailing vocals. His music, exemplified by songs such as "Tutti Frutti" (1955), "Long Tall Sally" (1956) and "Good Golly, Miss Molly" (1958), influenced generations of rhythm and blues, rock and soul music artists.[53][54][55] Chuck Berry, with "Maybellene" (1955), "Roll over Beethoven" (1956), "Rock and Roll Music" (1957) and "Johnny B. Goode" (1958), refined and developed the major elements that made rock and roll distinctive, focusing on teen life and introducing guitar intros and lead breaks that would be a major influence on subsequent rock music.

Soon rock and roll was the major force in American record sales and crooners such as Eddie Fisher, Perry Como, and Patti Page, who had dominated the previous decade of popular music, found their access to the pop charts significantly curtailed.

### **British rock and roll**

In the 1950s, Britain was well placed to receive American rock and roll music and culture. It shared a common language, had been exposed to American culture through the stationing of troops in the country, and shared many social developments, including the emergence of distinct youth sub-cultures, which in Britain included the Teddy Boys. Trad Jazz became popular, and many of its musicians were influenced by related American styles, including boogie woogie and the blues.

The skiffle craze, led by Lonnie Donegan, utilised amateurish versions of American folk songs and encouraged many of the

subsequent generation of rock and roll, folk, R&B and beat musicians to start performing. At the same time British audiences were beginning to encounter American rock and roll, initially through films including *Blackboard Jungle* (1955) and *Rock Around the Clock* (1955).

Both films contained the Bill Haley & His Comets hit "Rock Around the Clock", which first entered the British charts in early 1955 - four months before it reached the US pop charts - topped the British charts later that year and again in 1956, and helped identify rock and roll with teenage delinquency. American rock and roll acts such as Elvis Presley, Little Richard and Buddy Holly thereafter became major forces in the British charts.

The initial response of the British music industry was to attempt to produce copies of American records, recorded with session musicians and often fronted by teen idols.

More grassroots British rock and rollers soon began to appear, including Wee Willie Harris and Tommy Steele. During this period American Rock and Roll remained dominant, however, in 1958 Britain produced its first "authentic" rock and roll song and star, when Cliff Richard reached number 2 in the charts with "Move It". At the same time, TV shows such as *Six-Five Special* and *Oh Boy!* promoted the careers of British rock and rollers like Marty Wilde and Adam Faith. Cliff Richard and his backing band The Shadows, were the most successful home grown rock and roll based acts of the era. Other leading acts included Billy Fury, Joe Brown, and Johnny Kidd & The Pirates, whose 1960 hit song "Shakin' All Over" became a rock and roll standard.

As interest in rock and roll was beginning to subside in America in the late 1950s and early 1960s, it was taken up by groups in major British urban centres like Liverpool, Manchester, Birmingham and London. About the same time, a British blues scene developed, initially led by purist blues followers such as Alexis Korner and Cyril Davies who were directly inspired by American musicians such as Robert Johnson, Muddy Waters and Howlin' Wolf. Many groups moved towards the beat music of rock and roll and rhythm and blues from skiffle, like the Quarrymen who

became The Beatles, producing a form of rock and roll revivalism that carried them and many other groups to national success from about 1963 and to international success from 1964, known in America as the British Invasion. Groups that followed the Beatles included the beat-influenced Freddie and the Dreamers, Wayne Fontana and the Mindbenders, Herman's Hermits and the Dave Clark Five, and the more blues-influenced The Animals, The Rolling Stones and The Yardbirds. As the blues became an increasingly significant influence, leading to the creation of the blues-rock of groups like The Moody Blues, Small Faces, The Move, Traffic and Cream, and developing into rock music, the influence of early rock and roll began to subside.





#### 4. Western music

The spread and following of Western Music in India is almost entirely non-existent. It is mainly patronized by the Indian Zoroastrian community and small esoteric groups with historical exposure to Western Classical Music. Another esoteric group with significant patronage is the Protestant Christian community in Chennai and Bangalore. St Andrews and St Georges in Chennai and St Marks in Bangalore are churches with regular pipe organ recitals. There are practically no conservatories, opera companies or working symphonies that cater to Western Classical music. Western Music education is also severely neglected and pretty rare in India. Western Keyboard, drums and guitar instruction being an exception as it has found some interest; mainly in an effort to create musicians to service contemporary popular Indian music.

Many reasons have been cited for the obscurity of Western Music in India, a country rich in its musical heritage by its own right, however the two main reasons are an utter lack of exposure and a passive disinterest in what is considered esoteric at best. Also, the difficulty in importing Western Musical instruments and their rarity has also contributed to the obscurity of Classical Western music.

Despite more than a century of exposure to Western classical music and two centuries of British colonialism, classical music in India has never gained more than 'fringe' popularity. Many attempts to popularize Western Classical Music in India have failed in the past due to disinterest and lack of sustained efforts, most notably in the setting up of the Bombay Symphony Orchestra by Mehli Mehta in the 1930s.

In 2006 at Mumbai (Bombay), the National Centre for the

Performing Arts was established with a grant of Rs 4 million from the Sir Dorabji Tata Trust (an eminent Indian-Zoroastrian entrepreneur) and the collaboration of other corporate houses to promote Western Classical music and visual arts. It was designed to accommodate performance of symphony orchestras and Operas. However, there are still no schools of repute that train musicians in Western classical music or vocalists in Opera to this day. Most Indians in Western classical music reside outside India in countries with adequate training and performance opportunities.

### **Jazz**

Jazz is a musical form which originated at the beginning of the 20th century in African American communities in the Southern United States from a confluence of African and European music traditions.

From its early development until the present, jazz has incorporated music from 19th and 20th century American popular music. Its West African pedigree is evident in its use of blue notes, improvisation, polyrhythms, syncopation, and the swung note but one of jazz's iconic figures Art Blakey has been quoted as saying, "No America, no jazz. I've seen people try to connect it to other countries, for instance to Africa, but it doesn't have a damn thing to do with Africa". The word "jazz" began as a West Coast slang term of uncertain derivation and was first used to refer to music in Chicago in about 1915.

From its beginnings in the early 20th century, Jazz has spawned a variety of subgenres, from New Orleans Dixieland dating from the early 1910s, big band-style swing from the 1930s and 1940s, bebop from the mid-1940s, a variety of Latin jazz fusions such as Afro-Cuban and Brazilian jazz from the 1950s and 1960s, jazz-rock fusion from the 1970s and late 1980s developments such as acid jazz, which blended jazz influences into funk and hip-hop.

As the music has spread around the world it has drawn on local national and regional musical cultures, its aesthetics being adapted to its varied environments and giving rise to many distinc-

tive styles.

Jazz can be very hard to define because it spans from Ragtime waltzes to 2000s-era fusion. While many attempts have been made to define jazz from points of view outside jazz, such as using European music history or African music, jazz critic Joachim Berendt argues that all such attempts are unsatisfactory. One way to get around the definitional problems is to define the term "jazz" more broadly. Berendt defines jazz as a "form of art music which originated in the United States through the confrontation of blacks with European music"; he argues that jazz differs from European music in that jazz has a "special relationship to time, defined as 'swing'", "a spontaneity and vitality of musical production in which improvisation plays a role"; and "sonority and manner of phrasing which mirror the individuality of the performing jazz musician".

Travis Jackson has also proposed a broader definition of jazz which is able to encompass all of the radically different eras: he states that it is music that includes qualities such as "swinging", improvising, group interaction, developing an 'individual voice', and being 'open' to different musical possibilities". Krin Gabbard claims that "jazz is a construct" or category that, while artificial, still is useful to designate "a number of musics with enough in common to be understood as part of a coherent tradition".

While jazz may be difficult to define, improvisation is clearly one of its key elements. Early blues was commonly structured around a repetitive call-and-response pattern, a common element in the African American oral tradition. A form of folk music which rose in part from work songs and field hollers of rural Blacks, early blues was also highly improvisational. These features are fundamental to the nature of jazz. While in European classical music elements of interpretation, ornamentation and accompaniment are sometimes left to the performer's discretion, the performer's primary goal is to play a composition as it was written.

In jazz, however, the skilled performer will interpret a tune in very individual ways, never playing the same composition exactly the same way twice. Depending upon the performer's mood and

personal experience, interactions with fellow musicians, or even members of the audience, a jazz musician/performer may alter melodies, harmonies or time signature at will. European classical music has been said to be a composer's medium. Jazz, however, is often characterized as the product of egalitarian creativity, interaction and collaboration, placing equal value on the contributions of composer and performer, 'adroitly weigh[ing] the respective claims of the composer and the improviser'.

In New Orleans and Dixieland jazz, performers took turns playing the melody, while others improvised countermelodies. By the swing era, big bands were coming to rely more on arranged music: arrangements were either written or learned by ear and memorized – many early jazz performers could not read music. Individual soloists would improvise within these arrangements. Later, in bebop the focus shifted back towards small groups and minimal arrangements; the melody (known as the "head") would be stated briefly at the start and end of a piece but the core of the performance would be the series of improvisations in the middle. Later styles of jazz such as modal jazz abandoned the strict notion of a chord progression, allowing the individual musicians to improvise even more freely within the context of a given scale or mode.[8] The avant-garde and free jazz idioms permit, even call for, abandoning chords, scales, and rhythmic meters.

There have long been debates in the jazz community over the definition and the boundaries of "jazz". Although alteration or transformation of jazz by new influences has often been initially criticized as a "debasement," Andrew Gilbert argues that jazz has the "ability to absorb and transform influences" from diverse musical styles.

While some enthusiasts of certain types of jazz have argued for narrower definitions which exclude many other types of music also commonly known as "jazz", jazz musicians themselves are often reluctant to define the music they play. Duke Ellington summed it up by saying, "It's all music." Some critics have even stated that Ellington's music was not jazz because it was arranged and orchestrated. On the other hand Ellington's friend Earl Hines's

twenty solo "transformative versions" of Ellington compositions (on *Earl Hines Plays Duke Ellington* recorded in the 1970s) were described by Ben Ratliff, the New York Times jazz critic, as "as good an example of the jazz process as anything out there."

Commercially-oriented or popular music-influenced forms of jazz have both long been criticized, at least since the emergence of Bop. Traditional jazz enthusiasts have dismissed Bop, the 1970s jazz fusion era [and much else] as a period of commercial debasement of the music. According to Bruce Johnson, jazz music has always had a "tension between jazz as a commercial music and an art form".[5] Gilbert notes that as the notion of a canon of jazz is developing, the "achievements of the past" may become "...privileged over the idiosyncratic creativity..." and innovation of current artists. Village Voice jazz critic Gary Giddins argues that as the creation and dissemination of jazz is becoming increasingly institutionalized and dominated by major entertainment firms, jazz is facing a "...perilous future of respectability and disinterested acceptance." David Ake warns that the creation of "norms" in jazz and the establishment of a "jazz tradition" may exclude or sideline other newer, avant-garde forms of jazz.[5] Controversy has also arisen over new forms of contemporary jazz created outside the United States and departing significantly from American styles. On one view they represent a vital part of jazz's current development; on another they are sometimes criticised as a rejection of vital jazz traditions.

### **The Beatles**

The Beatles were an English rock band, formed in Liverpool in 1960 and one of the most commercially successful and critically acclaimed acts in the history of popular music.[1] From 1962 the group consisted of John Lennon (rhythm guitar, vocals), Paul McCartney (bass guitar, vocals), George Harrison (lead guitar, vocals) and Ringo Starr (drums, vocals).

Rooted in skiffle and 1950s rock and roll, the group later worked in many genres ranging from folk rock to psychedelic pop, often incorporating classical and other elements in innovative ways.

The nature of their enormous popularity, which first emerged as the "Beatlemania" fad, transformed as their songwriting grew in sophistication. The group came to be perceived as the embodiment of progressive ideals, seeing their influence extend into the social and cultural revolutions of the 1960s.

With an early five-piece line-up of Lennon, McCartney, Harrison, Stuart Sutcliffe (bass) and Pete Best (drums), The Beatles built their reputation in Liverpool and Hamburg clubs over a three-year period from 1960. Sutcliffe left the group in 1961, and Best was replaced by Starr the following year.

Moulded into a professional outfit by music store owner Brian Epstein after he offered to act as the group's manager, and with their musical potential enhanced by the hands-on creativity of producer George Martin, The Beatles achieved UK mainstream success in late 1962 with their first single, "Love Me Do". Gaining international popularity over the course of the next year, they toured extensively until 1966, then retreated to the recording studio until their breakup in 1970. Each then found success in an independent musical career. McCartney and Starr remain active; Lennon was shot and killed in 1980, and Harrison died of cancer in 2001.

During their studio years, The Beatles produced what critics consider some of their finest material, including the album Sgt. Pepper's Lonely Hearts Club Band (1967), widely regarded as a masterpiece. Nearly four decades after their breakup, The Beatles' music continues to be popular. The Beatles have had more number one albums on the UK charts, and held down the top spot longer, than any other musical act. According to RIAA certifications, they have sold more albums in the US than any other artist. In 2008, Billboard magazine released a list of the all-time top-selling Hot 100 artists to celebrate the US singles chart's fiftieth anniversary, with The Beatles at number one.

They have been honoured with 7 Grammy Awards, and they have received 15 Ivor Novello Awards from the British Academy of Songwriters, Composers and Authors. The Beatles were collectively included in Time magazine's compilation of the 20th century's

100 most important and influential people.

Aged sixteen, singer and guitarist John Lennon formed the skiffle group The Quarrymen with some Liverpool schoolfriends in March 1957. Fifteen-year-old Paul McCartney joined as a guitarist after he and Lennon met that July. When McCartney in turn invited George Harrison to watch the group the following February, the fourteen-year-old joined as lead guitarist. By 1960, Lennon's schoolfriends had left the group, he had begun studies at the Liverpool College of Art and the three guitarists were playing rock and roll whenever they could get a drummer.

Joining on bass in January, Lennon's fellow student Stuart Sutcliffe suggested changing the band name to "The Beetles" as a tribute to Buddy Holly and The Crickets, and they became "The Beatals" for the first few months of the year. After trying other names including "Johnny and the Moondogs", "Long John and The Beetles" and "The Silver Beatles", the band finally became "The Beatles" in August. The lack of a permanent drummer posed a problem when the group's unofficial manager, Allan Williams, arranged a resident band booking for them in Hamburg, Germany. Before the end of August they auditioned and hired drummer Pete Best, and the five-piece band left for Hamburg four days later, contracted to fairground showman Bruno Koschmider for a 48-night residency. "Hamburg in those days did not have rock'n'roll music clubs. It had strip clubs", says biographer Philip Norman.

Bruno had the idea of bringing in rock groups to play in various clubs. They had this formula. It was a huge nonstop show, hour after hour, with a lot of people lurching in and the other lot lurching out. And the bands would play all the time to catch the passing traffic. In an American red-light district, they would call it nonstop striptease.

Many of the bands that played in Hamburg were from Liverpool...It was an accident. Bruno went to London to look for bands. But he happened to meet a Liverpool entrepreneur in Soho, who was down in London by pure chance. And he arranged to send some bands over.

Harrison, only seventeen in August 1960, obtained permission to stay in Hamburg by lying to the German authorities about his age. Initially placing The Beatles at the Indra Club, Koschmider moved them to the Kaiserkeller in October after the Indra was closed down due to noise complaints. When they violated their contract by performing at the rival Top Ten Club, Koschmider reported the underage Harrison to the authorities, leading to his deportation in November.

McCartney and Best were arrested for arson a week later when they set fire to a condom hung on a nail in their room; they too were deported. Lennon returned to Liverpool in mid-December, while Sutcliffe remained in Hamburg with his new German fiancée, Astrid Kirchherr, for another month. Kirchherr took the first professional photos of the group and cut Sutcliffe's hair in the German "exi" (existentialist) style of the time, a look later adopted by the other Beatles.

During the next two years, the group were resident for further periods in Hamburg. They used Preludin both recreationally and to maintain their energy through all-night performances. Sutcliffe decided to leave the band in early 1961 and resume his art studies in Germany, so McCartney took up bass. German producer Bert Kaempfert contracted what was now a four-piece to act as Tony Sheridan's backing band on a series of recordings. Credited to "Tony Sheridan and The Beat Brothers", the single "My Bonnie", recorded in June and released four months later, reached number 32 in the Musikmarkt chart. The Beatles were also becoming more popular back home in Liverpool.

During one of the band's frequent appearances there at The Cavern Club, they encountered Brian Epstein, a local record store owner and music columnist. When the band appointed Epstein manager in January 1962, Kaempfert agreed to release them from the German record contract. After Decca Records rejected the band with the comment "Guitar groups are on the way out, Mr. Epstein", producer George Martin signed the group to EMI's Parlophone label. News of a tragedy greeted them on their return to Hamburg in April. Meeting them at the airport, a stricken Kirchherr



told them of Sutcliffe's death from a brain haemorrhage.

The band had its first recording session under Martin's direction at Abbey Road Studios in London in June 1962. Martin complained to Epstein about Best's drumming and suggested the band use a session drummer in the studio. Instead, Best was replaced by Ringo Starr. Starr, who left Rory Storm and the Hurricanes to join The Beatles, had already performed with them occasionally when Best was ill. Martin still hired session drummer Andy White for one session, and White played on "Love Me Do" and "P.S. I Love You". Released in October, "Love Me Do" was a top twenty UK hit, peaking at number seventeen on the chart. After a November studio session that yielded what would be their second single, "Please Please Me", they made their TV debut with a live performance on the regional news programme *People and Places*.

The band concluded their last Hamburg stint in December 1962. By now it had become the pattern that all four members contributed vocals, although Starr's restricted range meant he sang lead only rarely. Lennon and McCartney had established a songwriting partnership; as the band's success grew, their celebrated collaboration limited Harrison's opportunities as lead vocalist. Epstein, sensing The Beatles' commercial potential, encouraged the group to adopt a professional attitude to performing. Lennon recalled the manager saying, "Look, if you really want to get in these bigger places, you're going to have to change—stop eating on stage, stop swearing, stop smoking." Lennon said, "We used to dress how we liked, on and off stage. He'd tell us that jeans were not particularly smart and could we possibly manage to wear proper trousers, but he didn't want us suddenly looking square. He'd let us have our own sense of individuality ... it was a choice of making it or still eating chicken on stage."

## **Opera**

Opera is an art form in which singers and musicians perform a dramatic work combining text (called a libretto) and musical score. Opera is part of the Western classical music tradition. Opera incorporates many of the elements of spoken theatre, such

as acting, scenery and costumes and sometimes includes dance. The performance is typically given in an opera house, accompanied by an orchestra or smaller musical ensemble.

Opera started in Italy at the end of the 16th century (with Jacopo Peri's lost *Dafne*, produced in Florence around 1597) and soon spread through the rest of Europe: Schütz in Germany, Lully in France, and Purcell in England all helped to establish their national traditions in the 17th century. However, in the 18th century, Italian opera continued to dominate most of Europe, except France, attracting foreign composers such as Handel. Opera seria was the most prestigious form of Italian opera, until Gluck reacted against its artificiality with his "reform" operas in the 1760s. Today the most renowned figure of late 18th century opera is Mozart, who began with opera seria but is most famous for his Italian comic operas, especially *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*, as well as *The Magic Flute*, a landmark in the German tradition.

The first third of the 19th century saw the highpoint of the bel canto style, with Rossini, Donizetti and Bellini all creating works that are still performed today. It also saw the advent of Grand Opera typified by the works of Meyerbeer. The mid to late 19th century is considered by some a golden age of opera, led by Wagner in Germany and Verdi in Italy. This "golden age" developed through the verismo era in Italy and contemporary French opera through to Puccini and Strauss in the early 20th century. During the 19th century, parallel operatic traditions emerged in central and eastern Europe, particularly in Russia and Bohemia. The 20th century saw many experiments with modern styles, such as atonality and serialism (Schoenberg and Berg), Neoclassicism (Stravinsky), and Minimalism (Philip Glass and John Adams). With the rise of recording technology, singers such as Enrico Caruso became known to audiences beyond the circle of opera fans. Operas were also performed on (and written for) radio and television.

## 5. Harmony & Melody

In music, harmony is the use of simultaneous pitches, or chords. The study of harmony involves chords and their construction and chord progressions and the principles of connection that govern them. Harmony is often said to refer to the "vertical" aspect of music, as distinguished from melodic line, or the "horizontal" aspect. Counterpoint, which refers to the interweaving of melodic lines, and polyphony, which refers to the relationship of separate independent voices, are thus sometimes distinguished from harmony.

### **Definitions, origin of term, and history of use**

In Ancient Greece, the term defined the combination of contrasted elements: a higher and lower note. Nevertheless, it is unclear whether the simultaneous sounding of notes was part of ancient Greek musical practice; "harmonía" may have merely provided a system of classification of the relationships between different pitches. In the Middle Ages the term was used to describe two pitches sounding in combination, and in the Renaissance the concept was expanded to denote three pitches sounding together.

It was not until the publication of Rameau's 'Traité de l'harmonie' (Treatise on Harmony) in 1722 that any text discussing musical practice made use of the term in the title, though that work is not the earliest record of theoretical discussion of the topic. The underlying principle behind these texts is that harmony sanctions harmoniousness (sounds that 'please') by conforming to certain pre-established compositional principles.

Current dictionary definitions, while attempting to give concise descriptions, often highlight the ambiguity of the term in

modern use. Ambiguities tend to arise from either aesthetic considerations (for example the view that only "pleasing" concords may be harmonious) or from the point of view of musical texture (distinguishing between "harmonic" (simultaneously sounding pitches) and "contrapuntal" (successively sounding tones). In the words of Arnold Whittall:

While the entire history of music theory appears to depend on just such a distinction between harmony and counterpoint, it is no less evident that developments in the nature of musical composition down the centuries have presumed the interdependence—at times amounting to integration, at other times a source of sustained tension—between the vertical and horizontal dimensions of musical space.

The view that modern tonal harmony in Western music began in about 1600 is commonplace in music theory. This is usually accounted for by the 'replacement' of horizontal (of contrapuntal) writing, common in the music of the Renaissance, with a new emphasis on the 'vertical' element of composed music. Modern theorists, however, tend to see this as an unsatisfactory generalisation. As Carl Dahlhaus puts it:

It was not that counterpoint was supplanted by harmony (Bach's tonal counterpoint is surely no less polyphonic than Palestrina's modal writing) but that an older type both of counterpoint and of vertical technique was succeeded by a newer type. And harmony comprises not only the ('vertical') structure of chords but also their ('horizontal') movement. Like music as a whole, harmony is a process.

Descriptions and definitions of harmony and harmonic practice may show bias towards European (or Western) musical traditions. For example, South Asian art music (Hindustani and Karnatak) is frequently cited as placing little emphasis on what is perceived in western practice as conventional 'harmony'; the underlying 'harmonic' foundation for most South Asian music is the drone, a held open fifth (or fourth) that does not alter in pitch throughout the course of a composition. Pitch simultaneity in particular is rarely a major consideration. Nevertheless many other considerations of

pitch are relevant to the music, its theory and its structure, such as the complex system of Ragas, which combines both melodic and modal considerations and codifications within it. So although intricate combinations of pitches sounding simultaneously in Indian classical music do occur they are rarely studied as teleological harmonic or contrapuntal progressions, which is the case with notated Western music. This contrasting emphasis (with regard to Indian music in particular) manifests itself to some extent in the different methods of performance adopted: in Indian Music improvisation takes a major role in the structural framework of a piece, whereas in Western Music improvisation has been uncommon since the end of the 19th century,. Where it does occur in Western music (or has in the past), the improvisation will either embellish pre-notated music or, if not, draw from musical models that have previously been established in notated compositions, and therefore employ familiar harmonic schemes.

### Types

Carl Dahlhaus (1990) distinguishes between coordinate and subordinate harmony. Subordinate harmony is the hierarchical tonality or tonal harmony well known today, while coordinate harmony is the older Medieval and Renaissance *tonalité ancienne*, "the term is meant to signify that sonorities are linked one after the other without giving rise to the impression of a goal-directed development. A first chord forms a 'progression' with a second chord, and a second with a third. But the former chord progression is independent of the later one and vice versa." Coordinate harmony follows direct (adjacent) relationships rather than indirect as in subordinate. Interval cycles create symmetrical harmonies, which have been extensively used by the composers Alban Berg, George Perle, Arnold Schoenberg, Béla Bartók, and Edgard Varèse's *Density 21.5*.

Other types of harmony are based upon the intervals used in constructing the chords used in that harmony. Most chords used in western music are based on "tertial" harmony, or chords built with the interval of thirds. In the chord C Major<sup>7</sup>, C-E is a major third; E-G is a minor third; and G to B is a major third. Other types of

harmony consist of quartal harmony and quintal harmony.

### **Chords & tensions**

In the Western tradition there are certain basic harmonies. A basic chord consists of three notes: the root, the third above the root, and the fifth above the root (which happens to be "the minor third above the third above the root"). So, in a C chord, the notes are C, E, and G. In an A-flat chord, the notes are A?, C, and E?. In many types of music, notably baroque and jazz, basic chords are often augmented with "tensions". A tension is a degree of the scale which, in a given key, hits a dissonant interval. The most basic, common example of a tension is a "seventh" (actually a minor, or flat seventh) — so named because it is the seventh degree of the scale in a given key. While the actual degree is a flat seventh, the nomenclature is simply "seventh". So, in a C7 chord, the notes are C, E, G, and B?. Other common dissonant tensions include ninths, elevenths, and thirteenth. In jazz, chords can become very complex with several tensions.

Typically, a dissonant chord (chord with a tension) will "resolve" to a consonant chord. A good harmonization usually sounds pleasant to the ear when there is a balance between the consonant and dissonant sounds. In simple words, that occurs when there is a balance between "tension" and "relax" moments. For this reason, usually tensions are 'prepared' and then 'resolved'.

Preparing a tension means to place a series of consonant chords that lead smoothly to the dissonant chord. In this way the composer ensures to build up the tension of the piece smoothly, without disturbing the listener. Once the piece reaches its sub-climax, the listener needs a moment of relaxation to clear up the tension, which is obtained by playing a consonant chord that resolves the tensions of the previous chords. The clearing of this tension usually sounds pleasant to the listener.

### **Melody**

A melody, also tune, voice, or line, is a linear succession of musical tones which is perceived as a single entity. In its most literal sense, a melody is a sequence of pitches and durations,

while, more figuratively, the term has occasionally been extended to include successions of other musical elements such as tone color.

Melodies often consist of one or more musical phrases or motifs, and are usually repeated throughout a song or piece in various forms. Melodies may also be described by their melodic motion or the pitches or the intervals between pitches (predominantly conjunct or disjunct or with further restrictions), pitch range, tension and release, continuity and coherence, cadence, and shape.

## **Elements**

Given the many and varied elements and styles of melody "many extant explanations [of melody] confine us to specific stylistic models, and they are too exclusive." Paul Narveson claimed in 1984 that more than three-quarters of melodic topics had not been explored thoroughly.

The melodies existing in most European music written before the 20th century, and popular music throughout the 20th century, featured "fixed and easily discernible frequency patterns", recurring "events, often periodic, at all structural levels" and "recurrence of durations and patterns of durations".

Melodies in the 20th century have "utilized a greater variety of pitch resources than has been the custom in any other historical period of Western music." While the diatonic scale is still used, the twelve-tone scale became "widely employed." Composers also allotted a structural role to "the qualitative dimensions" that previously had been "almost exclusively reserved for pitch and rhythm". DeLone states, "The essential elements of any melody are duration, pitch, and quality (timbre), texture, and loudness. Though the same melody may be recognizable when played with a wide variety of timbres and dynamics, the latter may still be an "element of linear ordering"

## 6. Indian Music Abroad

The role of concert organizations and individuals associated with this process and the role played by music labels will also be explored. The experimentation that inevitably comes about as a result of such an interaction will also be considered. Given the time constraints, the coverage will at best be somewhat superficial. I would like to acknowledge material contribution to this effort by way of historical information by my colleague Jay Visva Deva.

### **Historical background and evolution**

The role and acceptance of Indian music abroad has evolved considerably since its initial impact over five decades back. Inevitably, there have been two parallel strands of this music genre, namely the Indian diaspora on one hand and the mainstream audience in the West (predominantly) on the other. For the purposes of the present discussion, the term 'Indian' will encapsulate the sub-continental context, to also include Pakistan, Bangladesh and Sri Lanka. Within the diaspora, there have evolved two strands as well, one of the first generation diaspora and latterly their next generations born in the West and other overseas countries. 'West' here shall also comprise the cultural definition, so as to include not only Europe and the Americas but also Australia and New Zealand. While a global perspective will be attempted here, inevitably the anecdotal emphasis will be guided more by the UK experience.

Legendary classical dance maestros Uday Shankar and Ram Gopal were the earlier pioneers of performing arts from India to bring their art to Britain in the 1930's. In the late 1940's, following the independence of India, Ustad Vilayat Khan performed before King George VI. However, it was not until 1950's or so that the provision of Indian music to the United Kingdom became institu-



tionalized. Ayana Dev Angadi together with his painter wife Patricia co-founded an organization, which they called Asian Music Circle. Together with their overwhelming zeal and love for everything Indian they were to produce and present some of the greatest performing arts from India for almost two decades until Ayana went back to India in the late 60's, never to return again. In the two decades, the Asian Music Circle presented the likes of Pandit Ravi Shankar, Ustad Vilayat Khan, Ustad Ali Akbar Khan, the Kathakali Kalamandalam and a host of top Indian performing arts groups.

Indian music became more accessible abroad, when in 1955 Yehudi Menuhin invited Ustad Ali Akbar Khan at the Museum of Modern Art in New York. The extraordinary performance prompted critics to write seriously about Indian Music. The following year Pandit Ravi Shankar made his first appearance as a sitarist and became nationally popular. Both musicians returned for regular concerts. Ustad Ali Akbar Khan, Pandit Ravi Shankar and Ustad Alia Rakha moved to the USA in the late sixties to play and teach. Ustad Ali Akbar Khan laid a foundation for the best teaching school outside India, the Ali Akbar College of Music in California in 1965, followed subsequently by a branch in Basle, Switzerland.

Soon music festivals were held - The Monterey Pop in 1967, the Woodstock in 1969, in which Pandit Ravi Shankar and Ustad Alia Rakha participated, and the Concert for Bangladesh 1971 in which Pandit Ravi Shankar, Ustad Ali Akbar Khan and Ustad Alia Rakha took part. For most of the sixties, it seemed as though the sitar, sarod and tabla became as popular as the guitar. It was reported that in 1968 more sitars were sold in the West than the whole of South Asia put together. Radio stations and television companies gave away as prizes and hundreds of records were released on labels such as World Pacific, Liberty, Ocora, EMI and others. Universities and colleges in America started classes in Indian music and they became as numerous as Jazz.

Both Ayana and Patricia Angadi introduced the Beatles to Pandit Ravi Shankar. The Asian Music Circle introduced eastern culture to Britain. In the 1950's, yoga, Indian classical dance and music had hardly been heard of in the West. In the mid-1960's

Angadi met the Beatles who were recording the Rubber Soul album at the Abbey Road studios, when a string had broken on George Harrison's sitar and unable to replace it, the Beatles had contacted the Indian High Commission who in turn put them in touch with the Angadis. They later introduced the Beatles to Pandit Ravi Shankar and this chance meeting changed the course of Indian music abroad.

From then on followed absorption of Indian philosophy and music which effected the essence of Beatles music in the 1970's - a watershed from their 1960's music. There followed the period of the flower people, the drug culture and its unfortunate association with Indian philosophy and music, much to Pandit Ravi Shankar's chagrin. Monterey, Woodstock, Concert for Bangladesh all happened, as did the Maharishi and many other holy men and their movements. The children of the post-war materially prosperous West sought in the eastern (Indian) thought and culture a salvation, a way ahead for a peaceful and a happier world order and music was inevitably drawn into this equation, not least because of Pandit Ravi Shankar's association with the icons of this thought process in the west. Where Swami Vivekananda had not managed to succeed, his arguably more market savvy 'successors' on the religious front made serious headway.

The onset of Indian philosophy and music became established as part and parcel of the exotica in the West, with somewhat increasing following in the post Sixties world. A number of prominent musicians from India created a major impact and recognition in the West, notably Pandit Ravi Shankar, Ustad Vilayat Khan, Ustad Ali Akbar Khan, Pandit Nikhil Banerjee, and Ustad Imrat Khan. Venues such as the Edinburgh Festival, Commonwealth Arts Festival, BBC Proms, Carnegie Hall, Lincoln Centre, Theatre de la Ville and such like helped to provide an increasing and a credible exposure of the best of Indian classical 'music. Having initially impacted the younger generation, the more mainstream audiences also began to take notice of this music and dance form. Also, during this period there was a significant migration of people from the sub-continent into the West, followed by the Asians from

East Africa as well. This helped to provide a critical mass and a further impetus to the promotion of the Indian music, not just classical but now also the popular (Bollywood) and the light classical (ghazals, qawwalis, and devotional music and regional music).

### **Consolidation phase**

In 1970, a new Festival was established in the UK by Birendra Shankar, the Sanskritik Festival of Arts of India. This Festival gave a platform for the art of India in all its manifestations - dancers, musicians and singers performed in ensembles, solos and duets. This Festival attracted a wider audience. The Festival's main attraction was undoubtedly the colourful dance presentation and the lesser-known musicians, some of whom have since become household names in Indian music. The Festival also focused on a national touring circuit during the sixteen years of its life giving the wider British audience a colourful insight. The Festival made a large contribution to the arts by providing special programmes to schools, lecture demonstrations and workshops.

Whilst the Festivals continued, a new focus was also being created to foster the aesthetic splendour of Indian arts, when in 1977 an arts organization called the Academy of Performing Arts & Music (APAM) was founded in London by Jay Visva Deva. The aim was to present full-length performances of dance and music allowing the artistes to bring out the real essence of Indian art. Now, the emphasis was not on introducing the art form but to take it to the next level of appreciation and comprehension to the sort of ethos and experience that is obtained in concerts in India. In 1987, APAM was succeeded by Sama Arts Network, which continued a more focused programme on the performing arts from the Indian sub-continent. The concerts became a source of aesthetic satisfaction to increasingly wide, appreciative and discerning international audience, appealing to the sensitive connoisseur as well as the uninitiated. Over the period of some 24 years between APAM and SAMA some several hundred hours of music was recorded and many events were filmed.

Another concert vehicle, Asian Music Circuit (AMC) was

born in 1988 under the umbrella of and funded by the government agency, the Arts Council of Great Britain. AMC itself was set up to provide an umbrella role for various UK based cultural organizations enabling them to stage concerts of musicians and dancers brought to UK by AMC. AMC's role has a wider mandate than South Asian perspective, albeit the dominant part of its activity also tends to be focused towards the sub-continent.

SAMA presented all genres of this music form, ranging from the vocal traditions of dhrupad, khyal, thumri, ghazals, tappa, dadra, jhoola, instrumental classical music, the devotional form of bhakti and sufi traditions, folk music, and contemporary Jazz-to-Jazz Fusion. The archives of APAM and SAMA provided the impetus to launch Navras Records in 1992. Navras was intended primarily to bring out live recordings from selected concert performances of outstanding quality in an aesthetic and rigorous manner with high audio quality. The SAMA and Navras association ensured an active concert calendar of a varied repertoire of classical and traditional music, extending to a wider selection of musicians. The essence of a live performance in a music form that is highly improvisation oriented enabled to experience the genre away from concert halls in a manner that re-creates that experience. In a matter of a less than a decade the Navras Catalogue has come to comprise a diversity of sub-genres - a testimony to not only a wide variety of music programmes being presented but the breadth and diversity of audience tastes. An earlier pioneer label Chhand Dhara in Germany was perhaps a trailblazer even if boasting a narrower repertoire, primarily confined to classical music.

The ability to attract foreign audiences in concerts of vocal classical and dhrupad music is an interesting development over the past decade or so - and also a manifestation that there is now a mature non-Indian audience well initiated into appreciation of the more difficult variants, albeit this tends to be a hardcore audience more reflective of quality than quantity of listeners. Efforts to attract a wider audience through performances of cross over music has been a mixed experience, the tendency among purist Indian classical audiences is to stay away from experimentation or

cross-over projects without there being a sufficiently compensatory trade off from the foreign audience. Interestingly, there is a credible interest among foreign audiences, specifically in Europe, towards the more exotic genres such as dhrupad and folk music (specifically that from Rajasthan and the haul music from Bengal), where the ethnic audiences are somewhat more reticent. This mixed mosaic of inclinations makes for an exasperating challenge for the labels and concert organizers in terms of economic implications. It is worth noting that the participation in Indian music of the indigenous populations in continental European countries, notably France, Germany and Netherlands, has far outstripped that by the native British after an encouraging initial response. They appear far more receptive and open minded to world music and have abiding respect for this rich musical heritage.

### **Cross fertilization**

John Mayer's Indo Jazz Fusions, a double quintet he formed with the Jamaican saxophonist Joe Harriott in the 1960's, was ahead of its time. A fertile ground was being prepared for East - West musical encounter and it was the Guitarist John McLaughlin who initiated perhaps the most successful fusion of the two modes. Teaming up with Zakir Hussain, L Shankar and Vikku Veenayakaram the group 'Shakti' realized a synthesis that sounded neither Indian nor occidental. The group recently revived Shakti after a twenty-year gap.

McLaughlin's guitar and Shankar's violin wove around each other and the percussion of Ustad Zakir Hussain's North Indian tabla and Vikku Vinayakram's ghatam with Dravidian metric scheme gave birth to Shakti which led the way to many such experiments. Each of the band members went on to carve an international career. L Shankar continued to perform more fusion music with the creation of his ten-stringed electric double-violin. Ustad Zakir Hussain established a percussion ensemble, which received a worldwide acclaim. A number of musical collaborations sprang up following the success of Shakti.

An area where crossover music experimentation has worked has always featured prominent percussionists, such as Ustad Zakir

Hussain, Trilok Gurtu, Talvin Singh, Sivamani and Vikku' Veenayakram. The phenomenon of Nusrat Fateh Ali Khan, the legendary qawwali maestro from Pakistan, especially in the re-mix format attracted massive international following and together with his more traditional fare, so popular with ethnic audience, has been an experience to behold. In some instances, the success has been artist-centric and does not translate generically to the same degree of fervour. Among the traditional instrumentalists in a cross over format, the notable successes of Pandit Hariprasad Chaurasia, L. Shankar, L. Subramaniam, U. Srinivas and Vishwa Mohan Bhatt in the wake of Pandit Ravi Shankar's collaboration with Yehudi Menuhin and with other Western musicians, composers and orchestras are interesting, with often fascinating musical outcomes. In different periods in time the influence of Indian music, be that through its raga and rhythmic patterns or its improvisational characteristic, affected a variety of musicians and composers in classical and jazz music, notably Claude Debussy, Oliver Messiaen, John Cage, La Mote Young, Karl Stockhausen, John Coltrane and David Brubeck, to name a few.

In the UK, Talvin Singh, Britain's home grown tabla phenomenon won the prestigious Technics Mercury Music Prize for his album OK, consisting of British dance rhythm with Indian classical music. He is having a remarkable influence on the young music lovers around the globe. Talvin has also played with Madonna, Bjork and is working on other projects such as the Sounds of Asian Underground and Sounds of Asian Overground. Another outstanding British Asian crossover musician to make a big impact is the current Mercury award nominee Nitin Sawhney. This tremendously talented musician has made significant contribution to contemporary jazz-fusion, crossing boundaries and making innovation in the process.

### **The indipop**

The phenomenon of Indipop is very much a recent foray into India's mainstream musical culture. The diversified sounds of eclectic musical influence from raga to reggae and to bhangra and the styles of singing have broken musical frontiers across the

world. It has a unique style of its own and there is a tremendous mass appeal, primarily in the younger generation of the diaspora but not excluding the Western audiences.

Kuljeet Bhamra, Malkit Singh, Kamaljeet Sidhu, the Sahotas, Alaap and Balli Sagoo, to name a few, have had great influence on the British music scene as bhangra became as popular as reggae music and still continues to play a major role in the world music.

### **Melody and harmony**

If Planet Beat is the grand intersection of the globe's popular music traditions, then Pandit Ravi Shankar, the man George Harrison called 'the Godfather of World Music', is surely the pioneer and reigning patriarch of this modern artistic convergence.

Pandit Ravi Shankar created an immense body of work for an unprecedented international audience for his raga based repertoire via landmark concerts and collaborations with the likes of violinist Yehudi Menuhin, flautist Jean Pierre Ramphal, minimalist composer Phillip Glass, saxophonist Bud Shank, and conductors Zubin Mehta and Andre Previn.

Dr. L Subramaniam's work as a composer and soloist in the *Fantasy of Vedic Chants* heralded a new body of works.

A project commenced in concept in 1996 by Pandit Hariprasad Chaurasia led to the writing of a score of a Concerto for flute 'Adi Ananf. Composed by Chaurasia and performed in collaboration with the Orchestre Transes Europeennes, this substantial work was first presented at the Theatre de la Ville in Paris in February 1999. This raga-based Concerto in six movements is a fusion of Indian melody with the harmony of an orchestral performance with Western instruments that bring an incredible degree of dynamic. (Released on Navras label, titled *Adi Anant* - NRCD 6003). Chaurasia has attempted many more innovative departures in crossover music.

### **The diaspora and the musical roots**

There cannot be a corner of this earth where an Indian is to be found where the strains of Bollywood music are not heard. The first generation migrants revel in the works of Lata, Asha, Rafi,

Talat, Manna Dey, Mukesh or Kishore. For the next generations the new voices of today provide a compatible refrain. The popularity of this music often transcends the Indian community. Of course, the influence of foreign music forms is also to be found but the essential Indian-ness of it is what marks the most enduring of it all. The music of the folk, devotional and classical traditions have been distilled into few moments of delightful, popular and hummable melodies regardless of the mother tongue of the average Indian.

The attempt by Andrew Lloyd Weber to bring in A. R. Rahman's Bollywood sounds into West End musical scene in London is the ultimate acknowledgement that the music of India has begun to whet the appetites previously only achieved by the curries. Little did Ravi Shankar and Beatles realize what they may have set off - and the Raj has a lot to answer for too!

### **Future directions**

What is the future of Indian music abroad? Will the prevalence of classical music among the diaspora, such as it is, retain its tenuous grasp? Will the second and third generation succumb to the pressures of the peer group culture and sounds, as we are so prone to do? Will it become rather more than one removed, as is the case in the Caribbean? Will the attraction of this music form and its spiritual and cultural underpinnings continue to attract the Western souls in pursuit of self-discovery? Will the future for crossover sounds fusing the best and the most exciting of cross cultural musical nuances thrive going forward or be left to be of historical interjection? Will Indian classical music retain its purity in the manner in which it attracts audiences abroad or increasingly become part of that amorphous indefinable 'World Music' culture? What will also happen in many of these respects to the fate and destiny of Indian music and culture in its homeland where increasingly the influence of the 'Coca Cola and MTV' culture is taking a pervasive grip and where the names of foreign 'pop' musicians more than compete for attention with the indigenous ones? Must we for ever continue to admire our own only after it is feted abroad even while we go on blindly adopting the Western sounds just because it is 'hep' to do so? Will the distant pockets of classical



music following in Bengal, Maharashtra and Tamilnadu coalesce to form a bigger mass of listeners? Is the world headed towards some kind of homogenous culture, arising from the influence of the cultures of the predominant economies, in this world of instant gratification, hype and superficiality lacking in depth and thought?

These are issues that merit some discussion, but if the answers to these rhetorical questions are to betray the cynicism feared by implication, then the profundity of human emotions, spirituality, and thought that is Indian classical music, will have failed in its ultimate effort to conquer the mind over matter. The power of the raga and tola scales manifest so much of thought and research (exemplified in the treatises such as Sangeet Ratnakar, Natya Shastra and others) that was applied in understanding the impact of sound on human emotion, mind and experience. For me it has been a most rewarding journey in making an insignificant contribution towards the preservation and transmission of this most crucial of cultural heritages - the sound that is submerged in the rasas that create and describe the state of mind!



## **7. Globalization And Indian Music**

Globalization is a term used to describe a process, which has made a great leap forward in recent times. It is not, however, a new process. Let me explain and place the matter in perspective.

Travelers; trade between the subcontinent and other countries; rule of Hindu kings abroad and the rule of Muslim kings, the French, the Portuguese and the British in India- all these have contributed to cultural impact across borders. These were the then media of transmission. As far as India is concerned, its culture was not replaced by alien ones; it assimilated external influences without, by and large, allowing its own prevailing cultural identity to be replaced or smothered. This assimilation, among other factors, has indeed contributed to the glorious diversity of our culture and to the multicultural facet of our national life.

The impact of Islamic/Persian influences on music in the North has been palpable, but not really so on music in the South. In the South, even Thyagaraja and Muthuswami Dikshitar, two of what we call the trinity of Kamatak music, responded to the stimuli of British rule: Thyagaraja composed a kriti with the cadences of Western music, while Dikshitar composed 47 so-called nottuswaras, using the Western idiom. One of the latter has become famous as the 'English Note', thanks to a lilting interpretation of it by a leading vidwan [Madurai Mani Iyer]. One of Thyagaraja's disciples [Patnam Subrahmanya Iyer] also composed a song with intimations of Western music, using the March mode.

But neither in the North nor in the South has this kind of impact dethroned the underlying conceptual framework and thrust of Indian classical music- with its important ingredients like saptaswara, raga, laya and tola or even auchitya— or undermined the dominant position of melody vis-a-vis harmony.

In the last two centuries, a few European observers declared Indian music was pagan, while the missionary types condemned the dance then known as Sadir- and later as Bharatanatyam- as decadent, because they perceived as prostitutes the *deuadasis*, who were dedicated to god and who, under arrangements mediated by the temple with public approval, were provided a security blanket by patrons with a good social reputation. Society's elite picked up and articulated this perception and, as a result, the dance attracted social opprobrium. Because of this blind acceptance of foreign perceptions of the country's culture, a member of the social elite, none other than the President of the Madras Music Academy, said in his speech to the Academy's annual conference in 1930, that Karnatak music had become decadent-- this when Karnatak music had been taken to great heights by traditional *uidwans* and *uidushis*!

Fortunately, music escaped both the trauma and the onslaught of Western and imperialistic influence. Now I come to the recent times.

By about the nineteen seventies, many of our youth, exposed to Western life and movements, mainly through the print media, began imitating some aspects of life in America and its popular music trends. In 1971 or so, when I was working for the United Nations in New York, I came on leave to Madras and I was surprised to note that many of the brahmin boys had faddishly taken to eating chicken at barbecue parties—believing this was the modern thing to do!

Today, we have many television channels offering programmes like that of the MTV channel, as well as product commercials which project values and a way of life that are not consistent with Indian tradition-- giving a new meaning and added strength to what is known as globalization. These have impacted pervasively on urban children, youth and young adults, nowhere more so than in Mumbai.

But don't blame only the so-called 'foreign influence'. Popular Indian cinema is equally responsible for the destruction of old

Indian values and their replacement with a taste for vulgarities and obscenities. By and large, dance in the cinema is giving new expression to the good old chant of Hip Hip Hurray, while the music has moved away from traditional Indian paradigms. When kissing on the screen was censored, cinema producers and directors used various subterfuges to suggest lip-to-lip romance; now the hero traces the entire body of the heroine, from toe to torso to the top of the head, with his lips. The heroes of Indian cinema seem to be emulating the American President who said, "Read my lips!"

What all this has resulted in is, in general, the alienation of our children, youth and young adults from our cultural heritage, in urban as well as rural areas, but especially in the cities and towns. There is now a palpable disconnect between our young and manifestations of traditional culture and values. At SRLJTI magazine, we reached this assessment after searching for - and researching the underlying reasons for- the secular decline in the proportion of young people attending classical music and dance programmes. It is interesting that, despite this disconnect, the number of youngsters entering the performance arena of classical music and dance, has increased substantially during the 15 years or so, triggered, it seems, rather more by their desire to become 'stars', than by a passion to learn, excel in and make a personal contribution to the growth of these arts. There are exceptions, of course.

The disconnect is reflected variously. A large proportion of the young is indifferent towards our culture, a substantial percentage shows downright contempt, while even those who have respect for our culture are ashamed to disclose it publicly. SRUTI conducted a survey of some 500 youths in schools in Chennai and Salem not long ago. Virtually all of the respondents said they liked Indian music, but when asked to be specific, most of them said they preferred either Indipop or film music. Hardly a handful revealed interest in classical music.

That's not all. Recently a young man told a SRUTI staffer, "I like classical music and I like also to attend classical music performances. But..., but I don't attend any of the concerts." Asked why, he explained, "Because I don't want to be seen by my friends

coming out of a hall presenting classical music!" Anecdote, yes, but very indicative of the alienation, which among other things, reflects a profound ignorance of our cultural heritage. .

A major reason for this alienation, which has well been underscored in the educational policy statement of the Government of India, is what is today fashionably called globalization.

This term is more apt when describing events and trends in international economics. It describes accurately the pressure on countries with underdeveloped economies, exerted mainly by the economically developed countries, especially by the United States, to dismantle instruments of economic protection and security, and open up their economies to transnational investments and banking, trade without restrictions, etc.

In the field of culture, globalization has had a more restrictive ambit. Our five star hotels import and feature foreign groups, which perform foreign music, but this practice has little influence on the vast Indian janata. However, the influence of what is presented on TV—Indipop as well as the MTV kind of programmes—and the recordings of these available on cassettes and CDs, have definitely impacted on that part of our young urban population, which although savvy in many respects, is generally ignorant of and indifferent to our culture and which embraces the popular aspects of Western culture. There is, in fact, a likely cause and effect link between the impact and the ignorance, though there are other factors as well contributing to the ignorance. There are today numerous groups of young persons not only identifying themselves with this type of globalized culture but also learning and performing these kinds of music.

The print media provides considerable space for these groups. It may be argued that the press is merely fulfilling its responsibility to report on what is happening, but it is a matter for regret that, at the same time, it has virtually abdicated its role in providing responsible coverage of classical music and dance. Even in earlier times, newspapers, with exception, generally paid inadequate attention to the quality of reviews and critiques of music performances and music recordings. However, now most of the leading

newspapers in the metropolitan areas, with *The Hindu* as yet a notable exception, have cut down the space available to them and, worse, have begun trivializing the arts by focusing on the personality aspect and the lifestyles of the performing artists. Some say that this is due to ascendancy of accountants in the newspaper business, but possibly it suggests too that there is a need for the media Moguls to better understand the purpose, the thrust, and the contents of the manifestation of our cultural heritage, like classical music and dance, and to gain a better appreciation that culture too, not merely *roti, kapda and makan*, is a basic need of society.

It is not enough to bemoan these trends. It is necessary to act to reverse the trend and promote the concept-- indeed the reality-- that Culture is a basic need of our society. We should not forget that. If people of the world outside India have shown respect for the country over several hundred years, it is because of their appreciation of the civilization and culture of this country and the life and aesthetic values embodied in them. And we should not overlook that culture has served - and is still serving- as a fragrant glue helping to bond the people of this country as a nation.

All that I have said boils down to this: it is necessary not only to enhance the quality of classical music that is on offer today, but also to develop a new constituency for our culture, especially classical music and dance- consisting not only of *rasikas* who would attend live performances, but also adequately sensitized persons among movers and shakers in government, business, education and media.

I may mention that SAMUDRI- the Subbulakshmi-Sadasivam Music & Dance Resources Institute- which was established by the Sruti Foundation some three years ago, is taking steps to help reverse this trend. I should particularly mention a pilot project called 'Discovery of India - Programme for the Youth' which we have formulated and which we are about to launch. The aim of the pilot project is to develop a prototype for implementation all over the country, which would help to create and nurture the future constituency I mentioned just now.

Yes, there is a need to develop immunity to the adverse

aspects of globalization, which has gained new meaning and significance in the field of culture, thanks to the stunning advances in information technology and mass communication. Mahatma Gandhi said once that we must keep our windows open to fresh breezes; I believe we must continue to do so but simultaneously we must work to develop inner strengths to resist undue and adverse alien influences.

Having said this, I must also say that, as far as I can comprehend the erosion of traditional values and of aesthetics in Indian classical music performances in the last couple of decades, cannot be directly attributed to globalization.

Let me be more specific. Speed in itself need not be unaesthetic, as has been demonstrated by the great Karnatak vocalist, the late G.N. Balasubramaniam who engineered a fast tempo as against mere speed. But today, both speed and the emphasis on the showy aspects to the detriment of the substantial, are contributing to the erosion I mentioned. This may partly be a reflection of the impact of the changes in lifestyle and the concomitant shrinking of leisure time, but I for one believe that partly it also reflects a decline in the number of listeners who have a true appreciation of the values traditionally embodied in Indian classical music. This potentially adverse but indirect impact of globalization may affect Hindustani classical music also.

In other words, if music making has been affected, it reflects changes in the environment and the replacement of informed patronage by commercially driven organization of music performances. There has been a change for the worse not only in the profile of the audience but also in the motivation of those who organize or sponsor performances. If the former can be attributed to a combination of a change in lifestyle and the impact of globalization on the perceptions of the young about the value of our cultural heritage, the latter can be attributed to a paradigm shift in the support structure. There is a further catch here. At least insofar as Karnatak classical music is concerned, the sponsorship provided by companies reflects the nostalgia of executives in positions of power; once these senior persons are replaced by younger ones

who have little respect for our traditional arts, even the sponsorship of the kind we are used to would likely decline.

If we wish to remedy this situation- nothing is totally beyond remedy- it is not enough to chant the mantra of 'good old days'. In this connection, I may recall the versified words of the witty American poet Ogden Nash. He wrote, "Good old days that never were!" Nostalgia cannot be an instrument of policy; worse, it can blind us to the reality. I repeat. There is no point in merely criticizing or opposing the so-called globalization. Not all the adverse trends in our music are traceable to this phenomenon. Also, I believe- and I humbly put it to you- we must act and act swiftly and act purposefully with a proper understanding of the problems in all their dimensions.

Globalization may appear to be a Goliath, but if all of us little Davids put our shoulders to the task, we should be able to counter its adverse effects on Indian music and dance.





